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The Sketch



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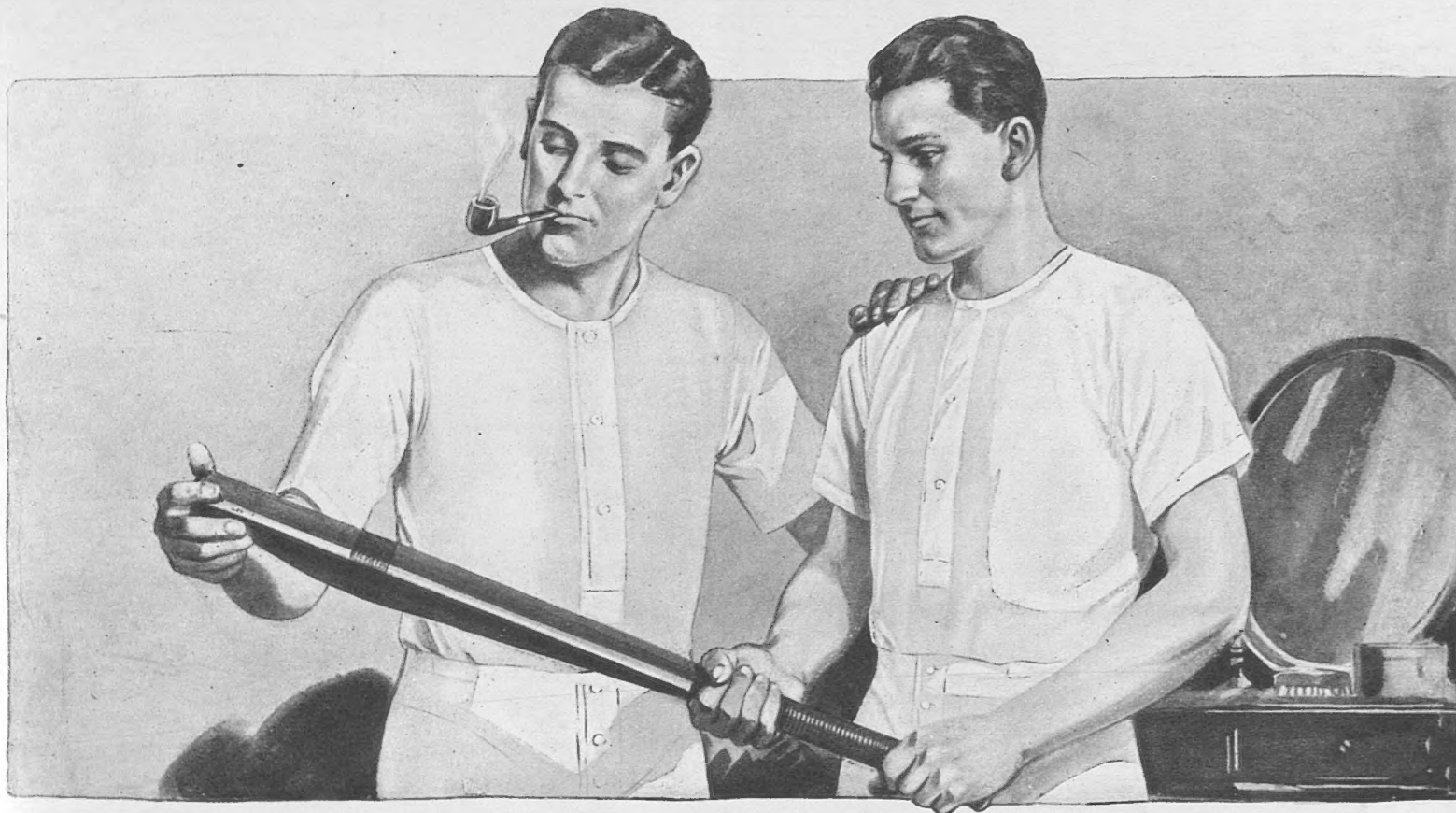
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We here present our latest Prize Competition, as fascinating as our last. All you have to do is to write your number of the order of merit of each of the above designs—the best twelve received in our competition for a poster design for “The Sketch”—in the space provided after No. under each. Fill in the signature form on page 3 of Cover, tear off the whole Cover, and post it to us (normal postage, 2d.) Address: £1000 “Sketch” Competition, “The Sketch,” 15, Essex Street, Strand, London, W.C.2. Remember, we accept no responsibility for entries lost in the post: nor will we accept proof of postage as proof of receipt. The Selection Committee have already decided the order of merit, basing their choice upon the following points: adequate representation of the qualities of “The Sketch”; originality of idea; boldness of presentation; and artistic skill. We have published each design as sent in by the artist, but the absence of the word “SKETCH” in any design, or any slight inaccuracies in drawing or wording, were not taken into consideration in judging the order of merit, as they would be, of course, put right if used for poster purposes. The competitor who sends a list containing the largest number of correctly placed designs—most nearly corresponding

READ OVER ON TO PAGE 3 OF COVER.



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"DINERS FLEURIS."

Encouraged by the success of the "Diners Fleuris" which were so popular a feature of the past season at the Restaurant des Ambassadeurs at Monte Carlo, the management of the London Hôtel Métropole has inaugurated a similar series for the coming season, which was opened on Sunday evening with "Un Soir à Nagasaki." The blue, grey, and gold walls of the Hôtel Métropole made an effective semi-natural background for the boughs of apple-blossom with which every table was laden and strings of Japanese lanterns of all sizes gave a note of appropriately fragile gaiety. Pretty and amusing cotillon favours were distributed during the evening.

The really exquisite dancing of Marjorie Moss and Georges Fontana, who made their first re-appearance in London this year, was vigorously applauded by a discriminating audience, which filled the restaurant to its utmost capacity. This in itself would suffice to ensure the success of the venture.—Daily Telegraph.

EVERY SUNDAY.

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DANCING -
FLOWERS -
FAVOURS -

ONE GUINEA.

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"Au Pays du Soleil."
"Parmi les Animaux."
"Fête des Sports."

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THE SKETCH



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No. 1635 — Vol. CXXVI.

WEDNESDAY, MAY 28, 1924.

ONE SHILLING.



A DRIAN ETCHING OF Mlle. CÉCILE SOREL, AS CÉLIMÈNE—NOW AT THE NEW OXFORD.

The French Season at the New Oxford opened on Monday, May 26, with "La Mégère Apprivoisée," which is the French title for "The Taming of the Shrew." Katherine is one of Mlle. Cécile Sorel's famous rôles, and her performance of Shakespeare in French in London roused much interest. Mlle. Sorel is shown

on this page in the wonderful period costume which she wears as Célime in "Le Misanthrope," the Molière comedy which is being given on May 31 and June 4. "Les Précieuses Ridicules," "La Dame aux Camélias," and other classic plays are in the programme of the French Season at the New Oxford.

FROM THE ETCHING BY DRIAN.



Motley Notes

By KEBLE HOWARD ("Chicot.")



"INVEST ME IN MY MOTLEY - GIVE ME LEAVE TO SPEAK MY MIND."

TO-DAY'S TALK ON CHANCE.

A CORRESPONDENT of the *Times* recently wrote an article on "Chance." He called it, in his sub-head, "A Word Without Meaning."

"Not until faith breaks down," he said, "can chance have any meaning. The worship of chance in ancient Greece and Rome was adopted only when the gods seemed to be unable or unwilling to help men in their troubles or to control the world's affairs."

He then went on to make this extraordinary statement—extraordinary, I mean, for a contributor to the *Times*:

"The Bible finds no place for chance."

And a little later: "The New Testament contains no word signifying luck, chance, or accident."

Whereupon, of course, hundreds of horrified readers of the *Times* reminded the correspondent of the passage from Ecclesiastes, ix, 11: "I returned, and saw under the Sun, that the race is not to the swift, nor the battle to the strong, neither yet bread to the wise, nor yet riches to men of understanding, nor yet favour to men of skill; but time, and chance happeneth to them all."

The horrified readers might also have quoted 1 Samuel, vi, 9: "And see, if it goeth up by the way of its own border to Bethshemesh, then he hath done us this great evil; but if not, then we shall know that it is not his hand that smote us; it was a chance that happened to us."

The *Times* contributor had not forgotten the story of the Good Samaritan as told by St. Luke: "And by chance a certain priest was going down that way; and when he saw him he passed by on the other side." He maintained, however, that the words employed represented a "coincidence of circumstances," and the Greek term for chance was avoided. Let me remind you of the actual Greek, and you can then judge for yourselves:

"κατὰ συγκυρίαν δὲ ἰερεὺς τις κατέβαιεν ἐν τῇ ὁδῷ ἐκείνῃ."

Supposing, however, we yield this point. What has the *Times* correspondent to say of the following passage from 1 Corinthians, xv., 37:

"And that which thou sowest, thou sowest not the body that shall be, but a

bare grain, it may chance of wheat, or of some other kind."

Here a different Greek word is used for chance.

Whether the word chance, however, finds its place in the Bible or not—and we now see that it does, both in the Old Testament and the New—I am quite unable to follow the reasoning that faith must have broken down before you can believe in chance. If there is no chance in life, then all is pre-ordained. If all is pre-ordained, then everything that happens to us, whether good or evil, must be attributed to providence.

Such an argument as that would soon drive a thinking man mad, for he cannot deny that the evil things which happen to him easily outweigh the good things. Illness, poverty, starvation, failure, ingratitude, malicious misrepresentation, bereavement, death—all these things happen to

itself would have been pre-ordained by providence!

I don't think we can believe all that. I don't think we were meant to believe it. Just as there must be a certain latitude for the exercise of man's individual will—for otherwise there would be no good or evil at all—so there must be an element of chance in life as a sort of safety-valve—if I may use a colloquialism—to wholesale pre-ordination and predestination. Rule out chance and you will very soon rule out belief in divine providence altogether.

Besides, as I have suggested already, there is a certain comfort in the thought of chance.

"The race is not to the swift, nor the battle to the strong, neither yet bread to the wise, nor yet riches to men of understanding, nor yet favour to men of skill; but time, and chance happeneth to them all."

Unless you are a superman—a type which does not exist except in historical fiction or fictional history—you are bound to derive comfort from those words. Not a man breathing but has failed in something or another; not a man breathing but has seen some lesser man succeed where he himself has failed. Time and chance happeneth to them all. Your time was not propitious. Was that your fault? You could not control the set of circumstances in which your endeavour came to naught. The other man's time was propitious; was that to his credit? He owed his good fortune and you your bad fortune to chance.

And chance goes further than that. Chance is fair to all in the end.

Does that nullify my previous argument that chance is pure chance and does exist? Not at all. Back a certain number long enough and it is sure to turn up. Back your own good fortune long enough and it is sure to come your way.

You may retort that a man cannot back his number when all his chips are exhausted, and that a man may be dead before the wheel of good fortune turns his way.

True enough, but do you suppose he has no further chance? Do you suppose there is nothing for the bankrupt outside the gambling-rooms? Surely, so long as there is breath in his body and the stars in the sky. Or nothing further for the man whom good luck has eluded all through this life?



THE QUEEN OF ROUMANIA AT CLIVEDEN: VISCOUNT ASTOR, THE INFANTE ALPHONSO OF SPAIN, THE INFANTA BEATRICE OF SPAIN, H.M. THE QUEEN OF ROUMANIA, AND VISCOUNTESS ASTOR, M.P. (L. TO R.).

The above snapshot shows H.M. the Queen of Roumania with her sister and brother-in-law, the Infanta Beatrice and the Infante Alphonso of Spain, on the terrace at Cliveden, with Lord and Lady Astor, whom they recently visited. The Queen of Roumania, who extended her visit to this country so that she might see some of her friends and relatives in England, attended many gatherings in London last week, as well as going to the theatre and seeing many of her friends.—[Photograph by P. and A.P.]

most men, and some of them to all men. If we are to believe that there is no such thing as bad luck, and that the sudden failure of our long-cherished scheme, which we had philosophically attributed to bad luck, was actually pre-ordained by providence, what must our opinion of providence be? That here is a tyrant cruel beyond the conception of human tyranny.

And, believing that, we must continue to believe that the rest of our lives, and the lives of those we love, is pre-ordained by this cruel tyrant! That is the vicious circle which would soon drive a man into a lunatic asylum; yet when he got into the asylum it would not be the result of trying to solve the puzzle of pre-ordination, but his lunacy

The Wethered Golf Championships "Double": At Portrush.



A SEMI-FINALIST: MISS MOLLY GOURLAY
BUNKERED (PORTRAIT INSET)



A SEMI-FINALIST: MISS E. E. HELME APPROACHING
THE THIRD GREEN (PORTRAIT INSET).



COMPETITORS IN THE LADIES' OPEN GOLF CHAMPIONSHIP: A GROUP OUTSIDE THE ROYAL PORTRUSH GOLF CLUB—SHOWING MISS CECIL LEITCH, MISS JOYCE WETHERED, AND MISS DORIS CHAMBERS (CENTRE, SECOND ROW, L. TO R.).



A FINALIST: MRS. CAUTLEY, WHO WAS DEFEATED
BY MISS JOYCE WETHERED.



THE LADY OPEN GOLF CHAMPION: MISS JOYCE
WETHERED, SISTER OF THE AMATEUR CHAMPION.

An unprecedented golf "double" was achieved by Miss Joyce Wethered's victory in the Ladies' Open Golf Championship at Portrush, for the championships for the two sexes are now vested in one family—for a few days anyway—as Mr. Roger Wethered is Amateur Champion for 1923, and is defending his title at St. Andrews this week. Miss Wethered

met Miss Cecil Leitch in the fifth round and defeated her by six and four. In the semi-final Miss Wethered defeated Miss E. E. Helme by four and three, and Mrs. Cautley beat Miss Molly Gourlay by one hole. The final was played in rain. Mrs. Cautley made a gallant struggle, but Miss Wethered won the match by seven and six.

Photographs by S. and G. and P.I.C.

THE GREAT CEREMONIAL OF THE COURTS:



*In the queue
in the Mall:
Miss Molly
Gault.*



*Daughter of the
Deputy Treasurer to the
King:
Miss Beryl Harwood.*



*The daughter of the Hon. Mrs Plunket:
Miss Hester Plunket.*

*Presented by her mother,
Lady Dormer:
the Hon. Georgina Dormer.*



*The daughter of the well known
artist, Mr. Richard Jack,
Miss D. Jack*



*Presented at the first
Court: Miss Lettice
Crompton-Roberts*

*Presented at the first Court:
Miss Elizabeth
Throckmorton.*



*Presented at the first Court:
Miss Joan Crompton-Roberts.*

SUMMONED TO BUCKINGHAM PALACE LAST WEEK

The first two Courts of the season were held last week on May 20 and 21, and were, as usual, brilliant spectacles. The queue of cars lined up in the Mall offered a wonderful pageant of débutantes in the finery of Court feathers, married women in glittering jewels, and distinguished men in various uniforms. Miss Molly Gault, who is shown in our snapshot waiting in her car, is the daughter of Mrs. Leslie Hamilton Gault, and was presented by her mother.—Miss Elizabeth Barlow, who was presented by her mother, the Hon. Lady Barlow, is a niece of Lord Denman.—Mme. Miyasaki is the wife of M. T. Miyasaki, third Secretary to the Japanese Embassy.—Mrs. Denis Daly is the eldest daughter of the Hon. Everard Pepys. She was presented on her marriage by Lady Biddulph, and, in her turn, presented her sister, Miss Audrey Pepys.—

DÉBUTANTES FROM ENGLAND AND AMERICA.



Presented by her aunt, Mrs. Kellogg:
Miss Elizabeth Otis.

*The wife of the Secretary
to the Japanese Embassy:
Madam Miyasaki.*



Presented by Lady Bertha Dawkins:
Miss Elizabeth Gunning.



*On the way to the Court:
Miss Enid
Ralston-Patrick.*



Presented by Mrs. T. Denis Daly:
Miss Audrey Pepys.



Presented by her mother,
the Hon. Lady Barlow: Miss Elizabeth Barlow.



Presented on her marriage by
Lady Biddulph: Mrs. T. Denis Daly.

SOME OF THOSE PRESENTED AT THE FIRST COURTS.

The Misses Joan and Lettice Crompton-Roberts were presented by their mother.—Miss Plunket is the eldest daughter of the Bishop of Meath, and of the Hon. Mrs. Plunket, and is a grand-daughter of the late Lord Plunket, Archbishop of Dublin, and of the late Sir Thomas and Lady Butler, of Ballin Temple, Co. Carlow.—Miss Enid Ralston-Patrick was presented by her mother, Mrs. Ralston-Patrick.—Miss Beryl Harwood is the daughter of Mr. Ralph Endersby Harwood, C.V.O., C.B.E., Deputy Treasurer to H.M. the King.—Miss Elizabeth Gunning, who was presented by Lady Bertha Dawkins, is the daughter of the late Brigadier-General Gunning, C.M.G., D.S.O.—Miss Elizabeth Otis is a niece of Mrs. Kellogg, wife of the American Ambassador, and, was presented by her.—The Hon. Georgina Dormer is the eldest sister of Lord Dormer.

ott and Fry, Nos. 5 and 6 by Lafayette, No. 8 by L.N.A., Nos. 12 and 13 by Vandyk, and No. 14 by Bassano.

MARIEGOLD IN SOCIETY.

THIS season is certainly a great test of social energy, and I really think that the medals and decorations department might consider the issue of a new order to reward those who successfully "stay the course" until mid-July, for it is a long time since there has been quite so much stately pageantry and gaiety crowded into a few weeks. Here we have a second Royal Visit, with their Majesties of Italy as the guests of honour, and a State Ball to look forward to, before we have well got over the thrills of the Roumanian Week and the excitement of the Courts.

The first Court was just as brilliant as everyone predicted it would be. The Queen looked resplendent in her glittering gold gown, with her emeralds and diamonds, and the dark-blue Ribbon of the Garter across her bodice. But what a trying ordeal it must have been—and one which was repeated on the following night—for their Majesties sat enthroned from 9.30 until nearly eleven o'clock, giving a gracious bow of the head to every lady as she curtsied before them.

Those of the company who "knew the ropes," after "doing their bit" by making their obeisance, placed themselves in the corridor through which the Royal procession passes at the end of the proceedings, and were thus able to see the various representatives of foreign Powers follow the Royalties, walking *bras dessus bras dessous* on their way to supper. This was served in the two big rooms on the first floor, which are generally reserved for the Corps Diplomatique; but on this occasion all the guests mingled there to everyone's satisfaction. As the wife of a Military Attaché remarked: "We are all delighted to meet our friends in this way, as we get a little tired of talking only to diplomats."

The scene in the Throne Room is, of course, always most interesting, and the red benches were well occupied, Mrs. Asquith being one of those who sat there throughout the evening; while Lady Granard (whose wonderful Cartier all-round tiara of diamonds, with pear-shaped sapphires, was conspicuous, even among the sumptuous display of jewels) was seated a little higher up, with Lady Middleton near by. Lady Aberconway's fairy-like diamond crown, with a veil of lace falling from it, was another much-admired ornament, and so were Mrs. Beaumont's family jewels.

She sat next to her mother, Lady Gainford, and looked most charming. Mrs. Baldwin and her daughter, Mrs. Gordon Munroe, disappeared fairly early; but the Prime Minister, looking majestically undemocratic in his Court uniform and gold lace, was to be seen walking through the Picture Gallery quite late, with Miss Macdonald, who wore an elaborate débutante dress of white satin, fluffy and frothily dainty.

Nearly all the important London hostesses have been giving parties, and the Duchess of Norfolk has been specially busy before letting her house next month. First there was her ball, at which Lady Rachel Howard wore yellow, and the Duchess appeared in black and oxydised silver, with the family pearls and diamonds—and danced, too. There was a great crush, particularly in the red ball-room, the salon with the mirrors being almost empty sometimes, and thus nicer for dancing, even if the music was less hearable there.

A few nights after the dance, Norfolk House was the scene of the reception at which the Duke of Connaught and Lady Patricia Ramsay were both present,

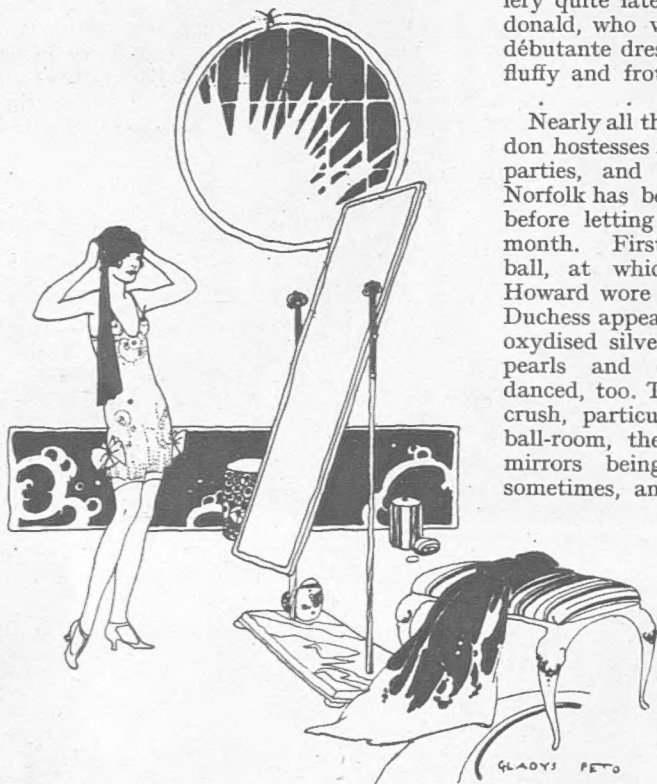
as well as Prince and Princess Arthur of Connaught. Princess Arthur looked very girlish in her plainly made dress of gold-and-pink brocade, and Lady Patricia's dark-red georgette suited her tall elegance splendidly. I noticed that she wore a large diamond brooch in the shape of a maple-leaf, in honour of the Canadians present. The Duchess of Norfolk on this occasion was in black gauze embroidered with bright silver, and had a tiny Medici collar of silver lace; while Lady Rachel was in a white beaded frock. The Duke and Duchess of Devonshire stayed for quite a long time, and so did Lady Dynevor; and Lady Denman was another guest. What a lovely jewel she possesses in her chain of rubies and diamonds—to go with which she must have chosen her dress of rose and gold.

Funny, isn't it, that, even when we are in mid-season, with private balls to go to every night, we remain faithful to our favourite hotel dance haunts and clubs. One can hardly step into one of the fashionable "public" dancings without seeing half-a-dozen well-knowns. The other night at the Embassy, for instance, I noticed the Duchess of Westminster dining and dancing. She was clad in one of the new printed chiffons, and with apple-green slippers to tone with the red-and-green pattern on her dress, which was of the fashionable short length. Lord Wimborne, gay with a flower in his button-hole, was also taking the floor, and so were Lady Mullens, Mrs. Benjamin

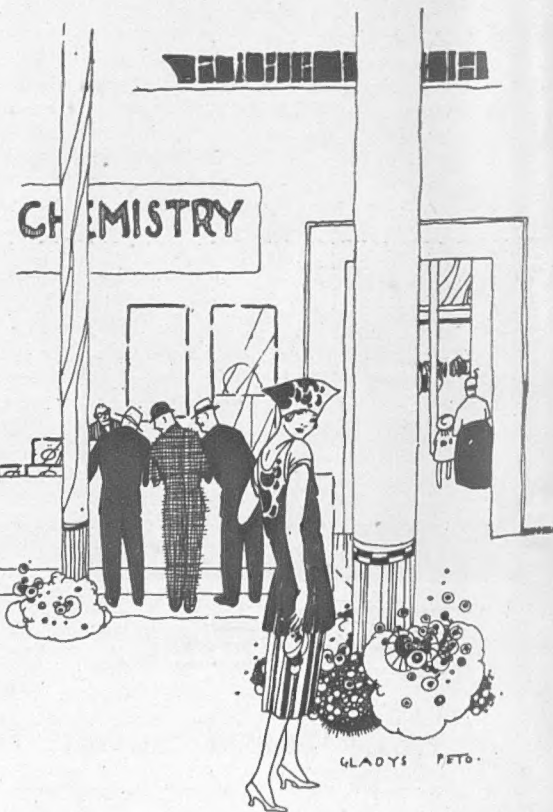
Guinness in a befringed mauve dress, and Lady Alexandra Curzon, in raspberry-red, with one of the glassy-looking bangles of the moment in the same shade. And, talking of hotels, I saw Lady Louis Mountbatten at the Ritz at lunch on one of the first hot days of last week. She was wearing a slim, tight black fulgurante coat and skirt, and a red hat with a black ribbon on it, while round her neck was wound one of the scarves which you must possess if you aspire to be fashionable. They are long affairs of heavy crêpe-de-Chine in two or three colours. Lady Louis' was of black, red, and Paisley pattern in bands, and was most becoming. Very few women have got these scarves as yet, though Lady Tichborne and one or two other very smart folk are wearing them.

Gladys Cooper was lunching there that day, too; and a number of smart, much-befeathered hats were in the restaurant. Their long-lanced plumage became rather obstreperous when the windows were all opened to let in what breeze there was, as the new kind of hat has hanging feathers tickling one's chin, and I fancy that the Indian ladies in neat saris were more comfortable than the Western women in feathered models.

But to return to the private parties of the week, the Duchess of Devonshire's



1. Angela adores visiting Wembley. Almost every day she gets up betimes and conducts parties of her friends to the Exhibition.



2. She finds that when she takes parties of overseas cousins (expecting a gay time at the Amusement Park), they spend the whole afternoon improving their minds at the Palace of Industry.

reception the other afternoon became almost a garden party; for, after everyone had been received in the beautiful suite of rooms on the first floor of 2, Carlton Gardens, by the Duke and Duchess, with Mr. Baldwin beside them, the garden became the centre of attraction. Here tea was served and tables were set on the lawn, which was covered over by a carpet of crimson baize. Hundreds of visitors from overseas were present, and among London well-knowns I saw the Duchess of Norfolk in black, Lady Fitzalan, who wore a most attractive long necklace of pear-shaped topazes; while two of the Duchess of Devonshire's daughters were helping their mother—Lady Dorothy Mac-

at 25, Bruton Street; and her ball the other night was a great success. The ramblers and other pink roses used for the decorations looked very cool against the soft green walls; and pale yellow flowers in low silver bowls appeared on the round supper tables in the dining-room. As there is a nice square little paved courtyard outside the drawing-room, this was covered in with an awning, and used to sit out in. Miss Vivien Ridley, for whom the ball was given, seemed to enjoy herself hugely, and wore a rose-pink dress; while there was a big contingent of the lovely "young marrieds," like Lady Brecknock, Lady Dalkeith, and Mrs. Roland Cubitt.

June is always the most popular month in the calendar for weddings, and this season we have some very important marriages to attend. Lady Desborough's daughter, Miss Monica Grenfell, who is a June bride-elect, has chosen azalea shades for her only bridesmaid, her sister Imogen, and the dress is being made in picture style to correspond with the Romney suits of the pages. These garments, by the way, are being copied exactly from the portrait of the bride's great-great-grandfather, Earl de Grey, as a child—a famous Romney in the possession of the family.

Each pair of pages, incidentally, has been chosen carefully, the ages in each case being at three years, four, five, and six, so that the heights are properly "matched up." The two smallest are the sons of Lady Ednam and Lady Salmond—one being very dark, and the other fair, with blue eyes. The Duke and Duchess of Sutherland have lent Hampden House for the wedding, and the reception to be

given by Lady Desborough; while for the honeymoon, Lord and Lady Manners have lent Avon Tyrrell, in the New Forest.

By the way, one of the early June weddings will be the very quiet marriage between Sir Edward Chichester and Miss Moira de Yarbrough-Bateson, the daughter of Lord Deramore. The engagement has only just been announced, and doubtless all but intimate friends will be quite surprised when they hear that the marriage has been celebrated so soon after the announcement of the betrothal.

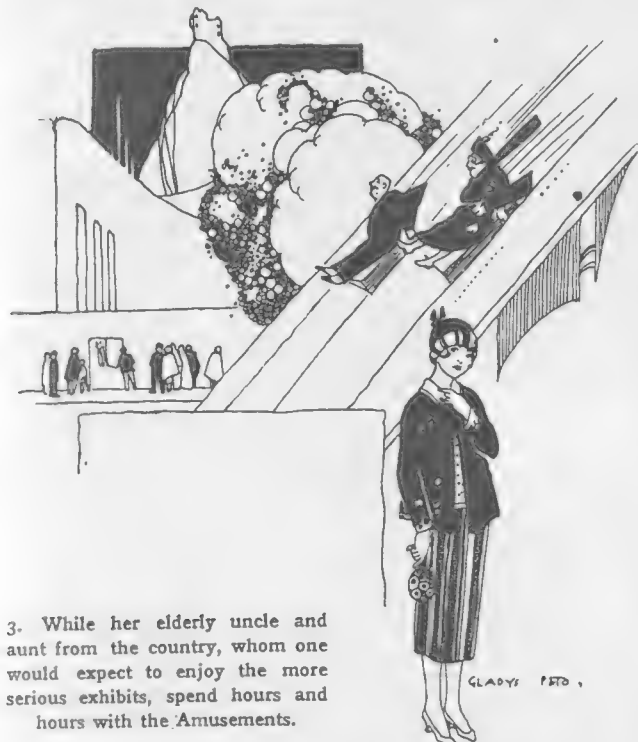
We have still been attending christenings, too, for there are many terribly important babies about, and the Prince of Wales must find it hard to remember off-hand just how many god-children he possesses. He appears to prefer the girls, as he came in person to the christening of Major and Mrs. Piers Legh's little girl, and seemed very amused when Lord Beatty—another godfather—held the infant's shawl.

In making a chronicle of the past week one must not forget the wonderful production of "Der Rosenkavalier," the opera which shows Strauss at his best, and which was amazingly well given. In spite of the fact that it was on the night of the second Court, Covent Garden was not deprived of Royal patrons, for Princess Beatrice was present in the Royal Box, with a large party, and there were many well-knowns in the house. We don't seem able to get back to pre-war brilliance in appearance at Covent Garden, though; and there was no dazzle of diamonds. Mrs. Ralph Peto was one of the beauties present, and had a huge red ostrich-feather fan as a picturesque adjunct to her dress; while Lady Erleigh, Mr. Arnold Bennett, and a good selection of

smart, slightly "high-browed" Society was to be seen.

We make time for charity functions, too, in spite of the crowded lives we lead, and Lady Alington's matinée for the Waifs and Strays was well attended. Princess Arthur of Connaught gave a good lead in this direction, and all who went were rewarded by an excellent show. The programme included a ballet, "Fête Lunaire," arranged by Lady George Cholmondeley, who was helped by Lady Carlisle, Lady Massereene, Lady Mainwaring, and others; and one of the other dancing turns was supplied by Vera Shmelevska, that talented young Russian who has only been in London for a few months, and has made such a hit, both in the theatre and in various smart drawing-rooms where she has appeared. She composes her dances and "dedicates" them to various leaders of society who have helped her in her career, such as Lady Churston, Mrs. Lionel Guest, and Mrs. Holdsworth, to whom she has dedicated her "Swan Dance."

I met Lord and Lady Weir at the theatre the other night, enjoying the humour of Laddie Cliff. They tell me they are forming a large party for the Caledonian Ball in June. Lady Weir is a pretty woman of dainty fairness. She is always dressed in a very subdued style, but I noticed particularly her earrings, which were quite original—two small fishes of pink coral suspended by a frail gold mount. Lady Weir tells me she herself had those little mascots made into drop earrings long before the vogue for them came into fashion. Lord Weir is one of our most interesting peers. He has a strong personality, to which is allied a youthful simplicity and openness. Both he and Lady Weir are quite good dancers and perfect



3. While her elderly uncle and aunt from the country, whom one would expect to enjoy the more serious exhibits, spend hours and hours with the Amusements.

millan and Lady Rachel Stuart. The former wore a black dress with a most quaintly inscribed, or embroidered, floating tie.

There was a very brilliant company at the musical party given by the Austrian Minister, Baron Franckenstein, at 18, Belgrave Square, when artists from the Vienna Opera sang Wagner, Mozart, and Schumann—Mozart's quaintly humorous "Warning" coming in for special appreciation. Mrs. Asquith was one of the earliest arrivals, and was in a black frock, with the tiniest shoulder-straps—really like dainty bootlaces! She had a bunch of red roses on one shoulder, and her hair was as closely dressed as if it were shingled, but I don't think it is actually cut. Lord and Lady Beatty were in the front row of chairs, Lady Beatty wearing a scarf of white tulle round her shoulders. Others in the fine double drawing-room, which contains some beautiful pictures, were the Belgian Ambassador and Baroness Moncheur, whose dress of stiff grey faille was bunched up at the back quite in the style of the 'eighties; and Sir Ian and Lady Hamilton, who sat next to Mrs. Brinton, in a remarkable head-dress of massed seed pearls. There were some very smart toilettes, too, and quite a number of the new boas of ostrich feathers with knotted fronds. Mrs. Ralph Peto and Lady Curzon each had them—one in blue green, and the other in raspberry red. By the way, all the really chic are befeathered somewhere; and I admired Lady Curzon (of Kedleston's) white chiffon wrap with its three deep fringes of white ostrich plumage.

And the other parties of last week? Lady Ridley always gives delightful entertainments



4. Her flapper friends are really the most satisfactory. Their great delight is to sit and admire the decorative Director of Music conducting the band of the Fusilier Guards—and nobody enjoys this more than Angela herself.

hosts. Their home, Eastwood Park, Renfrewshire, in Scotland, is a real Scottish home, which the Prince of Wales some time ago honoured with his visit. MARIEGOLD.

In the Public Eye: A Page of Interesting Personalities.



WALKING IN THE PARK: LORD BURGHLEY AND LADY MARY SCOTT



ENGAGED TO SIR EDWARD CHICHESTER, BT.: THE HON. MOIRA DE YARBURGH-BATESON.



THE CHRISTENING OF THE PRINCE OF WALES' LATEST GOD-DAUGHTER: MISS DIANA EVELYN LEGH, WITH HER NURSE AND PARENTS, MAJOR THE HON. PIERS AND MRS. LEGH.



RIDING IN THE ROW: LADY WIMBORNE.



WITH HIS BRIDE — FORMERLY MISS DOROTHY DALTON, THE FAMOUS SCREEN STAR: MR. ARTHUR HAMMERSTEIN.



AFTER THE CEREMONY AT ST. PETER'S, EATON SQUARE: MR. BRIAN MARTINEAU AND MISS EILEEN COMBE.

Lord Burghley is the son of the Marquess of Exeter, and Lady Mary Scott is the fourth daughter of the Duke and Duchess of Buccleuch, and a débutante of the year.—The engagement of the Hon. Moira de Yarburch-Bateson, only child of Lord Deramore, to Sir Edward Chichester, tenth Baronet, has been announced, and the marriage will take place shortly.—The christening of the infant daughter of Major the Hon. Piers and Mrs. Legh took place last week, the Prince of Wales being a godfather. The other sponsors were Lord Beatty, Lady Cavan, Lord Ednam, and the

Hon. Mrs. Lionel Guest.—Miss Dorothy Dalton, the well-known film star, recently married Mr. Arthur Hammerstein, and she and her husband have just arrived in England.—The marriage of Mr. Brian Martineau, second son of Mr. and Mrs. Philip Martineau, to Miss Eileen Combe, daughter of Mr. and Lady Constance Combe, was celebrated at St. Peter's, Eaton Square. After the ceremony, Lady Constance Combe held a reception at 46, Belgrave Square, which was attended by the Queen of Roumania and many distinguished guests.—[Photographs by Bassano, Alfieri, and C.N.]

Competitors in the Alsatian Wolf Dog Club's Championship.



"It is rather a hot day, thank you,"
One of the Wolf dogs
has a drink of
lemonade.



Mrs. Rex Walker
with her Felix
of Fallowdale
& Mrs. Cecil
Wright
with her
Cuno of
Coverdale



With
Dolly
van Bruchagen:
Mrs. Charles Coe.



With her Bertha Van der Douve:
Lady Kitty Vincent.



With Captain
Ames'
Wolf of
Esperance:
Mrs. Compton



The laughing wolffhound: a good natured snapshot of Mrs. Duveen's 'Ajax of Aclare.

BEAUTIES OF ONE OF THE MOST POPULAR BREEDS OF THE MOMENT: ALSATIANS AT HENDON.

A very fine selection of Alsatian wolf-dogs was to be seen at the Alsatian Wolf Dog Club's Championship Show, held last week at the Aerodrome, Hendon; for the popularity of this breed of dog is still

tremendous.—Lady Kitty Vincent is the elder of the two sisters of the Earl of Airlie, and is the wife of Colonel Berkeley Vincent, C.B., C.M.G. She is a very clever woman, and writes charmingly.

Photographs Nos. 1, 2, and 4, by S. and G.; No. 3, by T.P.A.; Nos. 5 and 6, by C.N

Fontwell Park's Send-Off: The New Racecourse.



THE WINNER OF THE FIRST RACE ON THE NEW SUSSEX COURSE: MRS. G. N. BENNETT LEADING IN HER GEM.



SPECTATORS AT THE FONTWELL PARK 'CHASES: MISS BARBARA FRANKLAND AND MISS DORIS COLES (LEFT).



WITH LADY BERNARD GORDON-LENNOX: LADY MURIEL BECKWITH (LEFT).

The opening session of what promises to be a very popular fixture, the Fontwell Park Steeplechases, was held last week and was well attended. The opening race, the Walberton Steeplechase, was won by a lady owner, Mrs. G. N. Bennett, with her Gem, with F. B. Rees up.—Miss Barbara Frankland is the daughter of Baroness Zouche and her



WITH LADY RACHEL HOWARD: THE DUCHESS OF NORFOLK.

husband, Sir Frederick Frankland.—Lady Bernard Gordon-Lennox is a daughter of the first Lord Loch; and Lady Muriel Beckwith is a daughter of the Duke of Richmond and Gordon, and a sister of the Duchess of Northumberland.—Lady Rachel Howard is the elder daughter of the Duchess of Norfolk.—[Photographs by Alfieri and C.N.]

The Wife of an Anti-Waste Member.



DAUGHTER-IN-LAW OF LORD ROTHERMERE: THE HON. MRS. ESMOND HARMSWORTH—BY LASZLO.

The Hon. Mrs. Esmond Harmsworth—whose portrait by P. A. de Laszlo, the famous artist, is reproduced above—is the wife of the Hon. Esmond Harmsworth, M.P., only surviving son of Lord Rothermere, and is the daughter of the late Mr. William Redhead. She was married in 1920, and has two little girls, Lorna and

Esmée. Mr. Esmond Harmsworth, who was born in 1898, has sat for the Thanet Division of Kent since November 1919, as Unionist and Anti-Waste Member, and is very active in the House. Mrs. Harmsworth, who is a very charming woman, possesses the unusual name of Hunam.

FROM THE PORTRAIT BY P. A. DE LASZLO. COPYRIGHT RESERVED.

THE BROADCASTING OF THE NIGHTINGALE: THE



THE MUSICIAN WHO PLAYED
A DUET WITH THE NIGHTIN-
GALES FOR THE WIRELESS:
MISS BEATRICE HARRISON
IN THE BLUE GARDEN.



WITH THE PRINCESS
THE MISSES
BEATRICE

MEMBERS OF A
REMARKABLE FAMILY
OF MUSICIANS:
COLONEL AND MRS.
HARRISON, AND MISS
BEATRICE HARRISON
(SEATED), AND THE
MISSES MARGARET,
MAY, AND MONICA
HARRISON.



These photographs of Colonel and Mrs. Harrison and their musician daughters at home at their Elizabethan cottage near Oxted are of special interest at the moment, as it was from this Surrey garden that Miss Beatrice Harrison's duet with the nightingales was broadcast last week. It will be remembered that she played a few notes on her 'cello, waited for the nightingales to take up the challenge, and their liquid voices were heard by over 1,000,000 listeners-in on the wireless. To paraphrase Keats' famous "Ode to a Nightingale," "The voice I hear this passing night is heard in modern days by every listener-in." The Harrisons' home, by the way, is a most interesting house, as it is an Early Elizabethan cottage

MUSICIANS WHO "DREW" PHILOMEL'S LIQUID NOTES.



OUTSIDE THEIR WONDERFUL
MUSIC-ROOM: THE MISSES
MONICA, MAY, MARGARET,
AND BEATRICE HARRISON,
WITH TAM O' SHANTER AND
JERRY.



VICTORIA'S PARROT:
MARGARET AND
HARRISON.



OUTSIDE THEIR
ELIZABETHAN
COTTAGE AT OXTED,
FROM WHERE THE
NIGHTINGALES' SONG
WAS BROADCAST:
THE MISSES
BEATRICE
AND MARGARET
HARRISON.

in oak and brick, and stands in a beautiful paved garden, which contains a sixteenth-century lead tank, shown in one of our photographs, and some yew-trees cut into arches and other shapes, which are over seventy-two years of age. The music-room, where Miss Beatrice Harrison and her talented sisters pursue their art, is a very fine room, made from an old Tudor barn. The animals in the photograph of the Misses Harrison outside the music-room are family favourites. Jerry is an Assyrian donkey, and is quite a baby. The Harrisons are great flower-lovers as well as musicians, and their garden is one of the most beautiful imaginable.

SPECIALLY TAKEN FOR "THE SKETCH."



The Clubman. By Beveren.

Cats and the Weather.

I find that this year's visitors from overseas show no surprise because we as a race talk much about the weather. In the last fortnight we have given them liver-searching winds, warm suns, glad some spring days, sudden thunderstorms that did serious damage, beauteous sunsets, grey, depressing skies, muggy, enervating noontides that changed to hours of bright, inspiring evenings after the rain had pelted down, and all in a reckless variety of sequence.

So far, it is the South African cricketers who have found our puzzling weather least fascinating; and there is one Australian townsman of my acquaintance, a Melbourne man, who says he has found the three most reliable indications of coming rain to be—

When sheep herd together.

When cows lie down—to make certain of dry spots on the grass.

When cats caterwaul about the house.

The last bit of weather forecasting was unknown to me, who am no great lover of cats.

Green and Gold.

It was a travelled American who remarked to me only last week-end, after he had motored through most of our Southern counties, that in no country in the world can you get the combination of bright sunshine and emerald-green grass as in ours. He also mentioned as a curious fact that, though Brazil has blazing sunshine, the photographer finds that, owing to certain atmospheric traits, his negatives require as long an exposure as in some less sunny climes.

Lord Coventry's Rheumatism.

The Earl of Coventry's Verdict, which made history by beating Epinard last year, is doing most gallantly this season, which must be very gratifying to its owner, who is great as a sportsman and great as a veteran. Lord Coventry is in his eighty-seventh year; but, to show how lively is his interest in the future as well as in the present, let me quote a remark he made about his rheumatism not very long ago. He was saying that his medical advisers were trying a new treatment. "And," he added whimsically, "they say that if I'll give it time they'll get it out of my system."

Only Once. We were exchanging war reminiscences, and got to talking of commanding officers. An ex-company commander in the Worcesters told of a certain Colonel who was idolised by the majority of the men, but was not beloved by malingers and idlers who put up "old soldier" excuses.

One day a private who had dropped out on a route march was brought before him.

"I believe," said the Colonel, in soft, almost gentle tones, after he had heard the evidence, "you have dropped out while on the march once before?"

"Yes, Sir," admitted the man.

"And," went on the Colonel, a burst of asperity in his voice, "before that, too?"

"Yes, Sir."

"Private —," continued the Colonel, with an air now of solemnity and angered authority combined, "you admit you frequently have fallen out on route marches. What is your excuse?"

The private mumbled something about being sorry, but he would like to leave the infantry and join the Royal Air Force.

The Colonel's voice was soft and smooth again, as he delivered sentence. "Private —," he said, "you have offered no genuine excuse for your conduct. Your officer tells me you are an idle fellow and a bad soldier. I shall confine you to barracks for ten days, and I shall deprive you of ten days' pay. You say you would like to transfer to the Royal Air Force. Let me warn you that if you do join the Royal Air Force you will only need to fall out once. March the prisoner out, Sergeant-Major!"

years ago, even in the years just before the war, when golf-balls were flying as far as they are allowed to do to-day. And even if it be granted that golf balls are driven farther to-day than they used to be driven, it is also true that championship courses are longer. Deal certainly is—much longer. So I repeat that Harry Vardon, veteran now, and no longer reckoned seriously as a probable winner in a long and arduous competition, played four rounds in this last tournament at Deal which in effect did not compare badly with some of his famous efforts of the past. Golf is, indeed, supplying better results than it did fifteen to twenty years ago. No doubt Braid, Taylor, and Vardon, were they as young to-day as Whitcombe and Havers, would be "improved" by the changed circumstances, but even super-golfers cannot "supply the results" when they are past fifty.

It was gratifying to sentimental oldsters to note that the Triumvirate, although their sun is set, can still draw the spectators. It is true that the first morning Mitchell, and after him Duncan, attracted the biggest crowds. But Taylor and Braid had their following. Harry Vardon, starting at 12.35, when luncheon had become a lure, was almost alone; but next day, when he drove off from the first tee at a more reasonable hour, a large crowd followed him round. It struck me that he was ducking his right knee—in the effort to get distance—when he was using his wooden clubs.

Two Spectators.

Two spectators at this memorable tournament interested me very much. On the first day a military man, standing near the sixth tee, spoke to me. He seemed to know something of golf, and when he said casually that the best course he had ever seen, for turf and lay-out of holes, was in Southern India, I meant to ask him for details; but the crowd following Whitcombe swept him away from me, and I never saw him again.

On the last day I was following George Gadd and Allan Gow, and at the sixteenth hole Gow's ball, which seemed to have carried the left-hand bunker from the tee, was eventually found short of the bunker. Its position, after about a hundred people had searched for it, was pointed out by a spectator who had been at the edge of the fairway when the players drove off. "I suppose I was right in showing 'em where the ball was?" he said to me—a purely voluntary statement.

I felt somewhat astonished at his doubt, and assured him heartily that, as long as he did not move a ball, he would win the gratitude both of players and spectators in pointing out where it had fallen.

He looked at me dubiously, and then said, "I'm glad to hear that. There were some players yesterday at the first hole. They thought the ball had gone into the ditch, but I was standing there and knew it hadn't. It was in the long grass alongside the green. But I didn't like to say anything. I thought I might be breaking the rules."



WEMBLEY DANCE INSTRUCTRESSES: A GROUP AT THE GRAND PALAIS DE DANSE AT WEMBLEY.

Dancing and gaiety are obtainable at Wembley, as well as the wonderful Pageant of Empire, instructive and beautiful exhibits, and amazing buildings. Our photograph shows the group of dancing instructresses at the Grand Palais de Danse, Wembley, where one may go and learn the latest steps as an interlude between sight-seeing.

Golf's Speeding-Up.

In common with a number of middle-aged Londoners, I found my way to Deal to watch the golf professors play in the *Daily Mail's* £1000 tournament. Golf seems to be the one game in which spectator as well as player gets health-giving exercise—indeed, some of the onlookers who clambered over the sandhills and the many undulations of this championship course found themselves more tired at the end of each day than if they had been playing.

Leaving out the phenomenal rounds played by Charles Whitcombe, who now definitely ranks among the first half-dozen players of the day, the splendid scores returned proved that golf has been "speeded up," demands more determining effort to win competitions than ever before.

When you come to think of it, the 308 for the four rounds returned by Harry Vardon would have been good enough, or within a stroke or two of being good enough, to win an open championship not so many

Dog Etchings : Second Series. No. I.—Dog Verses. No. X.



ON THE WATCH.

I WONDER where she is. It's getting late;
 And when I kissed her at the garden gate
 She said, "Now, Jock, I'm coming back quite soon";
 But I've been waiting here all afternoon.
 When she goes out I like to sit up here
 And look along the road for her. Oh, dear,
 I know she never means to be unkind,
 But it's so lonesome being left behind.
 Mary called out just now, "Let's have a game."
 She's fond of me, but—well, it's not the same.
 If I can't go with Missis I prefer
 To sit up here alone and wait for her.
 Hullo, what's that right over there—the car!
 And Missis waving to me! Wuff! Hurrah!

JOE WALKER.

"Sketch" readers who admired our recent series of dog etchings, by the well-known American artist, Miss Marguerite Kirmse, will be interested to hear that we are publishing a second series of these

delightful doggy studies, for each of which Mr. Joe Walker, the author of our series of "Dog Verses," has written a special little poem. This is the first of our new series.

FROM THE ETCHING BY MARGUERITE KIRMSE.

THE OPENING OF THE POLO SEASON: PLAYERS



MRS. ANSELL (LEFT): WITH MRS. FRISBY.



A SPILL IN THE TEMPLETON V. EASTCOTT MATCH: LORD WODEHOUSE TAKES A TOSS.



ON THE BARNES GROUND AT RANELAGH: MR. J. KRUSE, THE DUKE OF PENARANDA, MRS. KRUSE, THE DUCHESS OF PENARANDA, MISS C. PALMER, AND BARONESS FURNIVALL (L. TO R.).

The polo season is now in full swing and important matches are drawing big crowds of well-known people to Ranelagh, Hurlingham, and Roehampton, to watch the most wonderful game in the world. Our snapshots were taken at Hurlingham during the Whitney cup-tie match between the Quidnuncs and Scopwick, and at Ranelagh between Templeton and Eastcott. The Quidnuncs, who defeated Scopwick by 14 goals to 8, consist of Captain

Photographs by C. Noy

AND SPECTATORS AT RANELAGH AND HURLINGHAM.



IN THE QUIDNUNCS V. SCOPWICK MATCH: LORD WIMBORNE HAS A FALL.



SPECTATORS AT RANELAGH: CAPT. KINGSCOTE, MRS. KINGSCOTE, AND LADY CHOLMONDELEY (L. TO R.).



WITH HIS DAUGHTER, THE HON. DIANA DARLING: LORD DARLING, THE FAMOUS JUDGE.



AT HURLINGHAM DURING THE QUIDNUNCS AND SCOPWICK MATCH: LORD LONDESBOROUGH (R.) WITH CAPTAIN M. KINGSCOTE.

Kingscote, Major Phipps-Hornby, Major Hurndall, and Lord Wimborne. In the match between Templeton and Eastcott, the former team won by five goals. Lord Wodehouse plays No. 3 for Templeton, and Lord Wimborne is back for the Quidnuncs. The Duke and Duchess of Penaranda are as well known in London Society as in Spanish circles; and Baroness Furnivall—of whom another snapshot appears elsewhere in this issue—is a Peeress in her own right.

The Polo Pony as the Centre of Feminine Interest.



WITH MAJOR "RATTLE" BARRETT: MISS PALMER, BARONESS FURNIVALL, AND MRS. KRUSE.

Our snapshot shows the polo pony as the centre of interest of the moment, and was taken at Ranelagh on the occasion of the recent match between Templeton and Eastcott, which resulted in a win for the former team by five goals. Captain F. E. Guest's Templeton side consisted of Wing-Commander Wise, Major "Rattle" Barrett, Lord Wodehouse, and Captain the Hon. Freddie Guest; and

Mr. Earl Hopping's Eastcott team of Mr. S. Sandford, Mr. E. W. Hopping, Mr. R. Wanamaker, and Mr. Traill. Lady Furnivall, who, with Miss Palmer, is occupied in admiring Major Barrett's pony, is a Baroness in her own right. She is the only daughter of the fourteenth Lord Petre, and her marriage to Lieutenant-Commander Shelton-Agar, V.C., D.S.O., R.N., took place in 1920.

Photograph by Alfieri.

The Superstitions of Bonzo.



IV.—IT IS VERY BAD LUCK FOR TWO TO SCRATCH AT THE SAME TIME!

SPECIALLY DRAWN FOR "THE SKETCH" BY G. E. STUDDY.



POOR PA!

"HERE'S ANOTHER ONE HATCHED OUT, AND ANOTHER STILL TO COME!"

This humorous drawing by J. A. Shepherd, the famous animal artist, illustrates an ascertained fact in regard to Barn Owls. These birds—in spite of their reputation for wisdom—will, on

occasion, lay a first, second, and third clutch of two eggs each, so that one or both of the latter may be hatched before the first brood leaves the nest.

FROM THE DRAWING BY J. A. SHEPHERD.

A Chic and Charming Chinese Lady.



FORMERLY COUNTESS HOEY STOKER: MME. WELLINGTON KOO—WIFE OF THE CHINESE MINISTER OF FOREIGN AFFAIRS.

One of the interesting portraits on view at the Alpine Club Galleries Exhibition is Miss Olive Snell's portrait of Mme. Wellington Koo, wife of Dr. Wellington Koo, the distinguished Chinese statesman, who only recently escaped being injured or killed by a bomb contained in a

mysterious parcel, which was delivered at his house in Peking. Mme. Wellington Koo was formerly Countess Hoey Stoker and, before her marriage to Dr. Wellington Koo, went about London a great deal, where she was much admired.

FROM THE PORTRAIT BY OLIVE SNELL.

SHINGLED AND SLENDER: THE "BO



SHORN OF HER "CROWNING GLORY"—AND YET

Miss Juliette Compton, the well-known and charming actress who was recently seen in "Doily's Revels," at the Piccadilly Hotel, is an example of the slender and shingled type of beauty which we admire to-day. Her slight, almost boyish, figure and shorn locks make a curious contrast to

Photographs by Foulis

"FEMININE" BEAUTY WE ADMIRE TO-DAY.



ENTRANCINGLY FEMININE: MISS JULIETTE COMPTON.

the more generous style of loveliness which our grandfathers admired; and yet who can deny that the cropped hair and lissom grace of the 1924 ideal is as entrancingly feminine as the full-figured dame of the chignon who was the queen of the 'seventies?

am and Banfield, Ltd.,

The Black Lace Shawl - in Andalusian Fashion.



A ROYAL ACADEMY PICTURE: "LA BELLA ANDALUZA"—BY THOMAS CANTRELL DUGDALE.

One of the attractive Spanish pictures in this year's Royal Academy is "La Bella Andaluza," by Thomas Cantrell Dugdale, which shows a dark Iberian beauty with a huge shawl of Spanish lace draped round her to form a dress, and arranged

over her high comb in the national manner. This picture was exhibited in the Salon in Paris last year, where Mr. Cantrell Dugdale's work is well known. He is Lancashire by birth, and studied with Moira, Bouguereau, and M. Baschet.

From the Academy. Picture by Thomas Cantrell Dugdale. (Copyright reserved.)



"Bargain" Lubrication — A Warning

Friction—the Unseen Enemy of Power

It is short-sighted to buy "bargain" or low-priced oil and expect good results and running economy.

The bargain hunter, proud of his low-priced lubricating oils, forgets that power losses, repair bills and replacement costs are included in the bargain.

Claims made for the merits of low-priced or unsuitable oils may be pleasant to listen to, but the damage they cause is not so pleasant to pay for.

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a lubricant for your car. Select an oil that meets the lubricating requirements as determined by experts and manufactured by a Company which specialises in the production of high-grade lubricants. Such an oil is Gargoyle Mobiloil.

The consistent use of the Correct grade of Gargoyle Mobiloil as specified in the Chart of Recommendations offers you the most economical lubrication you can buy, not always in price per gallon but always in what you pay for—lubrication results.

The 1924 Chart of Recommendations now exhibited at all garages in the Kingdom, places the motoring world in possession of the most up-to-date, accurate and authoritative advice on the Correct Lubrication of the Engine and Transmission of all models marketed since 1920 inclusive

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Ask for Gargoyle Mobiloil by the full title. It is not sufficient to say, "Give me a gallon of 'A' or 'BB'." Demand Gargoyle Mobiloil "A" or Gargoyle Mobiloil "BB," or whichever grade is specified for your car in the Chart of Recommendations.



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Part of the "Kick" in "The Punch-Bowl."



OF.. THE NEW REVUE AT THE DUKE OF YORK'S, AND THE GRAFTON GALLERIES CABARET:
MISS DORIS BRANSGROVE.

Miss Doris Bransgrove is one of the charming young artists who are to be seen and heard at the Grafton Galleries Cabaret Show, and has been having a great success there with her singing and dancing. She is also a member of the cast of "The Punch-Bowl," the new revue,

produced last week at the Duke of York's, in which Miss Hermione Eaddeley, Miss Marjorie Spiers, and Mr. Alfred Lester are all appearing. Miss Bransgrove, by the way, is wise enough to be on good terms with the lucky Felix—as our photograph shows.

Photograph by Stage Photo. Co.

TALES WITH A STING

AT THE LITTLE HOT DOG.

IX.—THE FANTASIA OF THE PUNCHINELLO PRINCE.

By G. B. STERN AND GEOFFREY HOLDSWORTH.

VERONICA had already let slip the heavy entrance door of the block of flats in which she was now staying with Franz and Bela von Röhriger. It crashed heavily to behind her. And then only did she realise that she stood in the midst of a very deluge of rain, long, unbending rods cutting the blackness, while mutterings of thunder and sudden flashing illumination of the roofs and chimneys warned her of a thunderstorm just about to break.

And, of course, Veronica had forgotten to bring the key with her. It had all seemed so simple—she was to meet Franz and Bela at the Little Hot Dog at 11.30. They had been dining out with friends. In the intent preoccupation of dressing, who bothered about the weather—which, anyway, hardly showed in the indoorish indooriness of a Viennese flat, from which most windows, shuttered at night, looked down on to an enclosed courtyard? So Veronica had thrown on a thin black crêpe-de-Chine cloak over all her dazzle of gold evening-dress—gold to match her own hair's gold—meaning to stroll down to the taxi rank at the corner of the Rathausstrasse—and here she was, crouching in the gusty, rain-flogged porch, poignantly alone in Vienna.

"Darling-angel Mum and Daddy!" thought Veronica, who had not given these unaccountably absent parents the tribute of a single thought during the last seven days and nights of ecstatic gaiety! "If you could see your little cherished daughter now, broken by life, and with nothing but a black-feather fan to hold between her and a thunder-bolt." She babbled nonsense a little while longer to keep up her spirits, for she was beginning to be not a little frightened. The buildings looked so gaunt and grim, and they would keep on appearing and vanishing in a most disconcerting fashion, as the lightning flicked them into sudden vivid yellow.

No hope or sign of a taxi. The world, as Veronica afterwards inconsequently described it, seemed "an empty darkness full of splash!" Once or twice she pressed the entrance bell—but in vain: "That woman sleeps like a hog!" muttered the girl vindictively; she hated the porter's wife, who exacted fines of a thousand kronen—roughly about a penny—from anyone coming in after midnight. It was common custom in Vienna to do this, but Veronica was too nearly a school-girl to enjoy being made to feel like one!

Two goblin lights moving towards her, gleaming wanly on to the puddles in the road. Good! a taxi at last! She ran forward from her shelter and hailed it before she realised that it was a private car, and a very smart affair at that. But it slowed down instantly.

"Can I have the pleasure of serving the gnädige Fräulein?" inquired the solitary driver, in excellent English, after a look in which he seemed to be learning her by heart, yet which in no way violated chivalry.

Veronica stared frankly back. Why—it was a hunchback—and unquestionably a gentleman. More than gentleman—she could not tell why, but she at once romantically classed him as an Archduke, one of the fatal fated Hapsburgs, perhaps. Wasn't

there a fairy-story about a hunchback who turned out to be a prince? There was a— a feeling of fairy-tale about his great sad eyes, contradicted by the mocking tilt of his small whimsical moustache and tiny pointed beard; head semi-bald, and that pathetic peak rising high between his shoulders—poor, stunted Punchinello, lingering forever outside pleasure and outside love. Veronica was conscious of a longing to show him, by some impulsive act or word, that to her, at any rate, he was as much a real man as other men—which, of course, proved itself rubbish by the fact that real ordinary men she would neither have desired nor needed to show anything of the sort.

"I hoped you were a taxi," she said. "I hope that won't offend you or—or your beautiful car. It's a very dark night, you see," she added in excuse.

"My car would be honoured," and he alighted and courteously held open the door, "if you would only treat it as a taxi. Where do you want to go?"

There was no question of not trusting him. "To the Little Hot Dog—please. Do you know it?"

He smiled at this question—to a Viennese!—and returned to the wheel. The car shot out into the sombre dripping street, and swerved into the Ringstrasse; a swirl of lights; then they plunged across the tram-lines—and it seemed only a few seconds before they had passed the Graben and the Stefanskirche, and drawn up, with that air of silent efficiency peculiar only to the best motor-cars, in front of the Little Hot Dog. The commissionaire ran forward beaming welcome, with a large umbrella, and opened the door. The hunchback remained motionless at his post in front.

"I wonder if he'll—want to come in—or, well, ask me my name, or want to see me again," thought Veronica, as, with a blend of pretty shyness—she could not help thus visualising herself!—she thanked him for his timely service.

The hunchback did none of the commonplace things that might have been expected. Instead, with courteous melancholy, he waved aside her thanks—and then suddenly produced a little doll, and, thrusting it into her hands, begged her acceptance of it as a mascot for her evening's pleasure. Then, swiftly, before she could utter a word, he drove away.

Veronica, tightly holding the doll, stood gazing after him, unheeding the storm—until the commissionaire touched her arm. It was rather a relief to find that she was early for her appointment, and that Franz and Bela were not yet in their usual places in the cabaret. Veronica wanted time to indulge in an after-thrill. The whole episode, trivial though it had been, thrilled her queerly. She placed the doll on the ledge of the box. Why, it was a punchinello!—grotesque in cap and bells, and with a hump on its back. An ironic sort of visiting-card for the punchinello prince to have left in her hands. Was it his reminder, perhaps, that he might not follow up adventure as he would have done had he been straight and comely? "I shall never see him again!" With a sort of musing sadness the girl toyed with the mascot—inadvertently pressed its chest. . . .

She started, and her heart began to race.

Not "papa" or "mamma," like the mechanical dolls she was used to, but an address! When she had pressed its chest, it distinctly squeaked out an address.

"Siebensternengasse neunzehn—"

At the same moment she espied Franz and Bela at the head of the staircase—and hastily pushed Punchinello down to the bottom of her silk handbag; for in the very instant of seeing him, she had decided not to tell Franz a word about either punchinello, big or little, in case, suddenly a stern guardian, he should forbid her to go.

Veronica had not yet made up her mind whether she was going or not. But she wanted a clear space in which to swing her decision to and fro.

She looked on abstractedly that evening, while the cabaret artists swayed and pattered about on the floor; she danced abstractedly, even with Franz, even with Danilo. She listened abstractedly to Bela's witty comments on that night's clientèle. For all the while the message: "Siebensternengasse neunzehn" seemed to squeak in her ears; all the while her mind's eye saw the hunchback's mournful gaze, pictured his slow crescendo of disappointment as he waited in vain for her solitary visit, that was to mean so much in his drab life—the glimmer of a pearl in a tarnished setting; for it was certain that he was in love with her—though chivalrously, aware of his deformity, he left initiative to her.

But she still could not solve the mystery of the doll that talked. For, after, all, he could not have known beforehand that he was to meet his goddess.

Anyway: "We'll chance it!" quoth Veronica the Daring to Veronica Baby-face, who still rather held back from a secret visit to a mysterious stranger in Siebensternengasse. "It's an awful risk, because if anything happened, nobody would ever know where we were," she argued with Veronica the Daring. Who replied sternly: "It's much more of a risk to miss an adventure one might have had."

. . . So here she was, with throbbing pulses and golden head thrown defiantly up, climbing flight after flight of dim stairs, in a narrow, lop-sided house squeezed down between two more portly houses—Siebensternengasse neunzehn. "There was a crooked man, and he had a crooked house. . . ." The nursery rhyme recurred irresistibly. Oh, safe old nursery days, with high fireguard and a kindly, vigilant Nanny! Veronica wondered whether she would sigh for both of these before the evening was over? She had allowed Franz and Bela to go to the opera without her, pleading not the conventional headache, but that Wagner bored her to such an extent that, if they insisted on taking her, she would apply to the S.P.C.C. for rescue—which happened to be true. She had, however, promised to meet them afterwards, as usual, at the Little Hot Dog—"If there's to be an afterwards—for me!" Veronica the Daring, with a touch of bravado, teased Baby-face, who had, however, at the last moment, before leaving her bed-room, prominently perched the punchinello doll on the dressing-table—her address, just in case—in case—

The eyes of the hunchback Prince, at sight

[Continued on page 430.]



Criticisms in Cameo. By J. T. Grein.



I. "WHITE CARGO," AT THE PLAYHOUSE.

STRONG meat; raw meat—beefsteak *à la tartare*—not for everybody's taste and palate. But full of blood and fibre, and wholesome in a sense. For here is rugged truth. The dangers that await the white man in the sun-scorched, merciless lands of Africa's West Coast—malaria, whisky, woman. And woman is the greatest of the three. For white man is her prey, her plaything; the senses her instrument, finery her goal. When she, often of mixed blood tinged with a veneer of half-culture and with the suavity of alluring manners, gets hold of a white man, lonesome, sex-starved, saturated with whisky and quinine, she saps him to the core. It is the sensuality of greed combined with the methods of the savage. He may, in turmoil of heated blood and disordered brain, marry her. It means nothing to her. A few drops of a poison-tree settle that question easily. Then on to the next man—and the next—and yet the next, unless a seasoned settler discovers her game, makes her swallow her potion, sends her back to the jungle, there to die like the animal she is.

There is no illusion in this rugged picture. We see all the deteriorating force at work. The doctor, once a shining light in London, so inured to alcohol as to become immune, and, by strength of will, to become normal between fits of amnesia; the settler of years, hopeless, prophet of ill-omen, battling with bottle and fever, destined to live his life out in the wilderness because in him too is the damp rot that unfits him for Western life; the newcomer, boastful in the vigour of youth, determined to survive, to "acclimatise"—the word that maddens the older hands; and then the microbe, alcohol and the woman. He tries to resist; but what can man do when the blood is vitiated, when there is no other solace in the terrible monotony of existence, in the temperature of Hades, but the liquor that lulls and the lure of the piebald siren *faute de mieux*. His doom is sealed, unless at the eleventh hour he is shipped home, white cargo, whisky-logged, sweated to a cinder, exhausted within an inch of vitality.

It is horrible, perhaps, but is redeemed by truth. Leo Gordon succeeded where Galsworthy failed. "The Forest" was horrible too, but it was created by imagination. Here it seems to spring from knowledge. It is realism; crude, but "cut raw from life." And say what you may that it repels you, that it transgresses in its uncompromising veracity, yet it holds you. Something sinks deep down, it remains; there is—maybe unintentionally—an object-lesson for reflection.

A play to be seen, for the acting is admirable. The portrayal of the Doctor by Mr. Horace Hodges is a masterpiece. Humanity surviving in a life of wreckage. What a pathetic, what an endearing figure, this crestfallen creature, alive to his fate, with nothing to live for except to warn, to minister the assuaging drug as well as comforting words, that try to salve and console.

Magnificent, too, the settler of Franklin Dyall, flotsam and jetsam, with a spark of life-fire left to protect the white brother whom he hates from the evil spell of the woman who, in Miss Mary Clare, had all the wild charm of the native and just the right touch of

mongrel polish to ensnare the lone white man cut off from civilisation. Mr. Brian Aherne as the man who comes out, with a fine sense of characterisation, materialised the process of deterioration. He came, a fine specimen of young British manhood; he resisted the assailing forces as best he could; at length *va victis*. "Acclimatisation" ground him to pulp. On a stretcher they carried him, a limp, lifeless mass, to the boat "outward bound" for the homeland of reclamation. Then another took his place. He too had the same high principles. "Poor b—— fool," as the seasoned settler said.

J. T. G.

II. THE YIDDISH ART THEATRE.

I WONDER who advised the Yiddish Players to give a professional matinee of Gorki's "Middle-Class People." It is not a good play—really not a



BONZO ON THE STAGE AGAIN: MISS LEE WHITE AND MR. G. ATTERBURY. Bonzo is now well accustomed to appearing on the stage, and was recently seen at the Queen's Theatre in "Come In," with Miss Lee White. Miss Lee White's reappearance delighted her many admirers, but the revue was not quite worthy of this very clever artist, and has now been withdrawn. Mr. G. Atterbury is the clever actor who has previously appeared as the Studly dog.—[Photograph by Stage Photo Co.]

play at all, but a series of studies in temperament—the impact between conventional parents and advanced children. I saw it a long time ago abroad, in perfect representation, and it convinced me that Gorki is not a real dramatist. His "Lower Depths" was an inspiration and a "fluke," but there is no real drama in his work. It is sketchy, loosely knit, a series of types forced into situations. Not a play in the appreciative theatrical sense. It does not lead anywhere; it ambles in dialogue. Its one outstanding quality is that it is Russian to the core. It depicts Russian people and Russian manners—and that means a world apart—a world so foreign to all others that the slightest deviation in temperament and deportment destroys the atmosphere.

Now these Yiddish actors are excellent in their way. In some plays of their repertory—in the real Jewish plays—Mr. Swartz and his fellow-players strike the right note, but in this Russian milieu of Gorki, which is in every sense antagonistic to all that "Jewish"

means, they entirely changed the picture. At the table, in discussion, in upheavals, we never thought of Russians, as we know them from literature; we felt that we were in Jewry and that the ikon on the wall was sheer mockery.

J. T. G.

III. TOLLER'S "MAN AND THE MASSES."

WHO is Mr. Foulds the composer? I have never heard of him, but in his sombre, ominous, aching music there was real tragedy. The music and the vivid stage-pictures, in which the individuals as well as the masses were entities, not mere automata manœuvred at will, were far more eloquent than the words. Toller's drama is the outcry of a soul. He denounces the State that kills by its command; he denounces the masses, victims of the State, who in uprising spread death and desolation. He shows us

the idealist struggling for the liberation of the people, and when the end is achieved paying with her life for her efforts. For in the end the State and its guns retain the upper hand, and from the mass she is singled out for retribution. The State goes on; the idealist goes under. All this is symbol—sometimes clear, sometimes befogged by the ecstatic state of mind of the author. His mind seems obsessed by the turmoil around him; he writhes in pain, in agony, in wild protest against all that is; he despairs of mankind, of justice, and in his despair he offers no solace. The world is rotten, he seems to say—*après moi le déluge*.

Of course, to our public, all these imprecations, these denunciations of war, this shipwreck of idealism would seem caviare. For we have more or less returned to the old order of things. To understand Toller one must be familiar with the events in Bavaria—the Kurt Eisner period, the Putsch in which Toller was for a moment the leader of the Soviet régime. He wrote "Massenmensch" in prison, and this explains the spasmodic, disjointed, unbalanced nature of incidents and impression. One thinks of "Justice" and the mental vagaries of the hero in his cell. Certainly, Toller is sincere and a deeply feeling man—an undisciplined reformer, a keen introspector into the mentality of the masses and the classes. There are scenes of intense poignancy in this play; there are utterances that pro-

claim the naked truth with the awe-inspiring sonority of the tocsin. But as a drama, as a form of art, it leaves no other impression than that of fevered lucubration. It is like the flood gushing the waters wildly over meadows and fields, creating devastation endless, and for what purpose?

The acting was as impressive as the production. Miss Sybil Thorndike, the idealist, conceived her part in the spirit of Joan—the exalted Joan of tradition. She chanted most of her words, and the question arises whether a simpler form of speech would not have created greater effect. It was a fine creation, but it was sometimes monotonous like a litany. Mr. George Hayes as the extremist was a grand figure—all flame and hell-fire and brimstone: the incarnation of revolt. The masses were wonderfully attuned in rhythm and movements. Those who know German poetry heard the sounds of Schiller's "Bell," and quoted lines in silence: "Væ when unchained the masses . . ."

J. T. G.

Plays of the Moment: No. XXII. "Toni."



STRAIGHTENER-OUT OF THE MUDDLES OF METTOPOLACHIA: MR. JACK BUCHANAN, OF "TONI."

Mr. Jack Buchanan, the agile and clever dancer and comedian, who recently returned from America, where he has been appearing in the Charlot revue, is now to be seen at the Shaftesbury, in the name-part of the farcical musical comedy there, in which he appears with June and Miss Veronica Brady. Mr. Buchanan as Toni—otherwise

Anthony Prince—plays the part of an Englishman who is called in to straighten out the muddles for the Princess Stephanie (June) in her kingdom of Mettopolachia. He does so admirably, with verve and humour, and sings and acts delightfully throughout the piece, as well as displaying his ready wit.

PHOTOGRAPH SPECIALLY TAKEN FOR "THE SKETCH" BY C. POLLARD CROWTHER, F.R.P.S.

Plays of the Moment: No. XXII. "Toni."



TONI MEETS THE METTOPOLACHIAN POLITICIANS: TONI (JACK BUCHANAN), VON KOOMPF (CHARLES STONE), TSCHARKEFF (DOUGLAS FURBER), AND PRINCE PAUL (FRED GROVES) (L. TO R.)



TONI AND FOLLY, THE FIANCEE OF TSCHARKEFF: MR. JACK BUCHANAN AND MISS ELSIE RANDOLPH.



CHARMING DANCING AND SINGING EXPERTS: THE CHORUS OF THE SHAFTESBURY FARICAL MUSICAL COMEDY.



TONI, CAMILLE, AND VAN KOOMPF, THE REPUBLICAN: MR. JACK BUCHANAN, MISS VERONICA BRADY, AND MR. CHARLES STONE.

Mr. Jack Buchanan, who plays the name-part of "Toni," the farcical musical comedy now running at the Shaftesbury, has a rôle admirably fitted to show off his cleverness and humorous charm. Toni—otherwise Anthony Prince—is a costumier, and partner of Camille (played by Miss Veronica Brady), but Fate in the form of Princess Stephanie of Mettopolachia carries him off to settle the troubles of a kingdom in the Balkans. Toni becomes a Colonel of Hussars, and eventually the consort

of the Princess. But, as might be expected, the plot is not of much account: it is the dancing, singing and jollity of the show which make up its charm. Mr. Jack Buchanan is an excellent comedian, and the scene in which the leaders of the three Mettopolachian parties—the Ruling Classes (Prince Paul), the Middle Classes (Tscharkoff), and the People (Von Koompf), explain their views is extremely funny. Toni allows them to speechify, and then remarks that he does not understand Mettopolachian!

Plays of the Moment: No. XXII. "Toni."



PRINCESS STEPHANIE OF METTOPOLACHIA—AND THE SHAFTESBURY: THE ENCHANTING JUNE.

June—the enchanting young actress who recently made so great a success in the title-rôle of "Little Nellie Kelly"—is now to be seen in the leading part of "Toni," the new farcical musical comedy at the Shaftesbury. She appears as Princess Stephanie, the young ruler of

Mettopolachia, who has to call in the help of the Englishman Toni in order to get her kingdom in order. June dances delightfully, sings in her dainty little voice, and wears some enchanting frocks, three of which are pictured on our page.

Photographs by Stage Photo Co.

The Arrival of Suzanne's New Rival.



WEARING HER FAMOUS "EYE-SHADE": MISS HELEN WILLS, THE EIGHTEEN-YEAR-OLD UNITED STATES LAWN-TENNIS CHAMPION.



TO APPEAR FOR THE FIRST TIME IN ENGLAND ON JUNE 18: MISS HELEN WILLS, THE YOUNG AMERICAN CHAMPION.



PRACTISING ON HER SPECIAL "COURT" ON THE DECK OF THE "BERENGARIA": MISS HELEN WILLS—WHO HAS JUST REACHED ENGLAND.

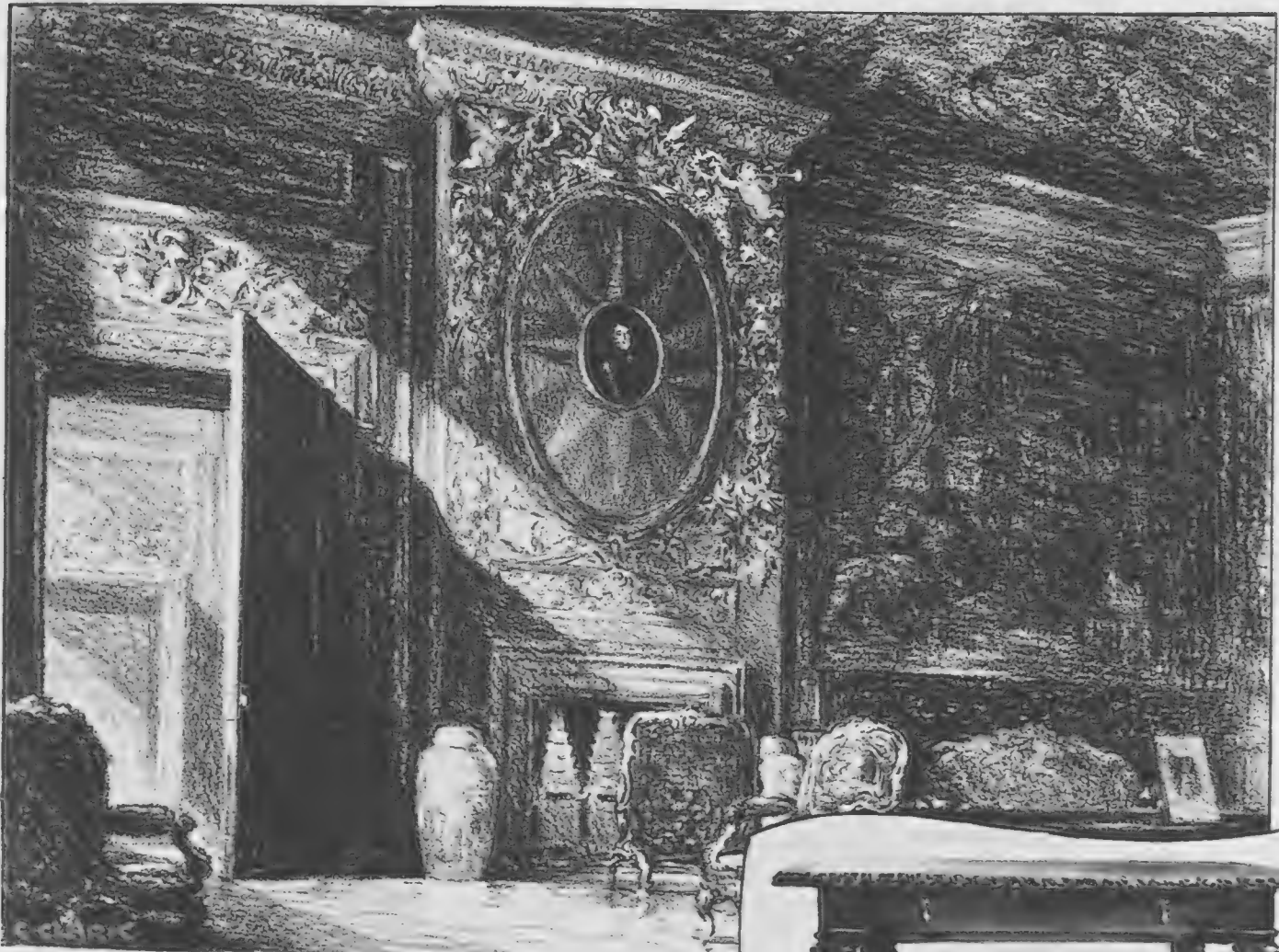
Much interest has been roused by the arrival of Miss Helen Wills, the United States lawn-tennis champion, who is to compete at Wimbledon, and who hopes to meet Mlle. Suzanne Lenglen, the invincible French girl. Miss Wills, who was born on Oct. 6, 1905, is a tall, graceful girl, with a beautiful complexion. She is not going to play in any tournament before appearing in the international match of Great Britain v. the United States on June 18, at Wimbledon. This is to be her first public



SNAPSHOTTED ON ARRIVAL: MISS HELEN WILLS, THE AMERICAN LAWN-TENNIS CHAMPION, WHO IS TO COMPETE AT WIMBLEDON.

appearance in this country, and she will subsequently play in the Championships at Wimbledon, and then go to France for the Olympic Games. Miss Wills, who arrived in England last week on board the "Berengaria," practised her game on the way over, as a special net was erected for her on the deck. At the age of seventeen she captured the National Women's Lawn-Tennis Championship in the States. She does not wear a "Suzanne" head-band, but a very practical eye-shade when in play.

Photographs by L.N.A. and T.P.A.



Chatsworth House.

A Quarter-Mile Frontage

IN "Peveril of the Peak," Sir Walter Scott has perpetuated the name of that powerful family which formerly owned the beautiful expanse of woodland, hill and river, in which is set the private palace most modestly named Chatsworth House. Since the 16th century the estate has been in the possession of the Cavendish family, but the present edifice of classic design was built at the end of the 17th century by William Cavendish, first Duke of Devonshire.

Chatsworth is famed for many features. It has a wonderful façade which, with the terraces, is nearly a quarter of a mile in length; the conservatory, unequalled in Europe, covers nearly an acre; the gardens and park are almost incomparable, being rivalled only perhaps by Versailles. Adequately to describe the interior in a few words would be impossible. Every apartment contains exquisite works of art, pictures and sculptures by famous old masters; furniture and furnishings are full worthy of their place in such a mansion. Perhaps, however, the elaborately carved woodwork of doors, mantel-pieces and panelling may be singled out for special mention, for research attributes this beautifully executed 17th century work, not to Grinling Gibbons as formerly supposed, but to a local craftsman, Samuel Watson. The seventeenth century will live in history for many remarkable productions, including, we may add, the famous John Haig Scotch Whisky, which steadily maintains its three hundred years' reputation for perfection of quality and maturity.



MAPLE TABLE, late 17th Century.

Dye Ken
John Haig?



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St. James's, 37.

The Universal Game.

Lawn-Tennis Notes and Sketches by
H. F. Crowther-Smith.

THERE is no doubt that on or before the middle of May the hard courts begin to realise that their time is up and that very shortly they will be supplanted by grass. This is noticeable in more ways than one. They begin to get careless about their appearance. Usually neat and well groomed, they allow their ruddy rubble complexion to get rough and untidy, so that the wind plays sad havoc with it.

With the human complexion, neglect of it causes lines to appear on the surface. In the case of that of the hard court, as the surface deteriorates lines vanish. Always on the thin side, they are white and visible in March. But in May they are subterranean. Even the most wide-awake linesman—and, believe me, there are some who sleep only at night—can be forgiven if he gives a point to the wrong player because at the moment he has forgotten the precise part of the ground where the line has been interred. In such a case he would be well advised, before the match proceeds, to apply to the high official of the court for an order to have the tape exhumed.

A further disadvantage of the hard court, when at the end of its season, is the unsure foothold which it gives. Chasing a good lob, with a lot of "top spin" on it, is an unpleasant—not to say dangerous—business on a surface that the mid-May sun has baked dry. And the dust blows up in such clouds as almost to hide the ball from the competitors—and them from the spectators. A week or so ago, during such a sand-storm, I could just discern the figure of a famous Indian Davis Cup player coming through it to change over. It only wanted a camel or two to complete a perfect subject for a picture—"Sleem Crossing the Desert." Though the camel was lacking, there was enough dust to give any player the hump who prefers to play with his eyes open.

So let us cease scuffling about on dust-heaps, and rejoice that we can now let loose our hitherto restricted footwork on the beautiful, velvety green lawn, which—as the front epithet of the name of the game so clearly denotes—is its true surface. Up till now, the very game itself has been played under a pseudonym.

However, it's all right now; we're really going to play lawn-tennis. Going to, did I say? By this time we shall have done it, officially—lots of us. The first grass court tournament was concluded last week. Surbiton has for years had the distinction of holding the first meeting on the fixture list

without an (H.C.) after it. Baker, the groundsman up at Berrylands for over twenty years, knows his job thoroughly. He has the knack of coaxing the little tender blades to do his bidding. They understand that their success depends on coming up in mass formation, even though they run the risk of being mowed down in their thousands afterwards.

So as long as the weather conditions don't interfere we shall be able to enjoy—but even as I am writing, that kill-joy, that wet blanket, Jupiter Pluvius has upset a lot of water over the Surbiton courts. Horrid beast! Those

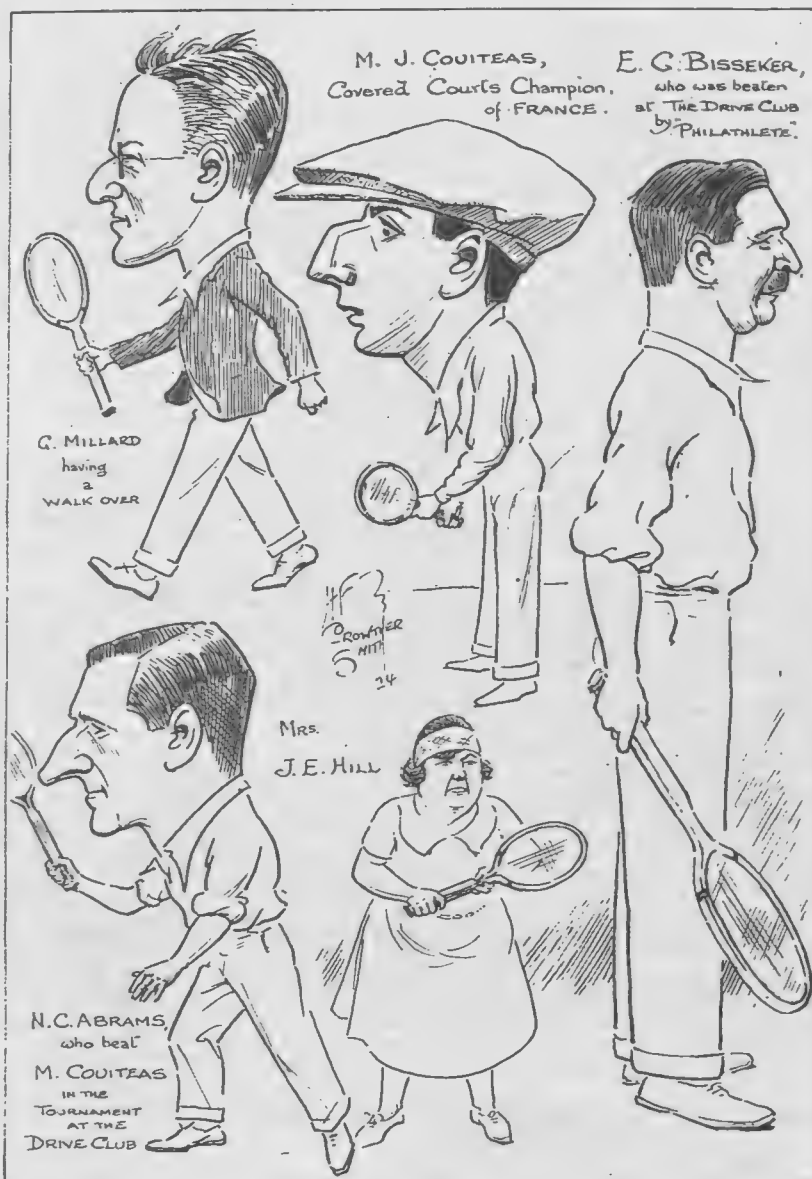
fortune awaits the man who comes along with it.

But to revert to hard courts. One of the last of these tournaments was held at the Drive Club, Fulham. The Drive is an apt name for a lawn-tennis club. Other terms which denote the strokes of the game—such as the volley, the lob, or the smash—are inappropriate by comparison, and lack euphony. I like the Drive Club. There is something original about its situation. If the agents who have the letting of the very adjacent flats do not put down among the enticements which they dangle in front of prospective tenants the fact that from the windows a magnificent view of the club tournaments can be obtained, they don't know their business. A line or two to the effect that "You want best seats for the Drive Club Tournament—we have them" would come in very attractively.

This was no ordinary tournament. That was plain to the visitor as soon as he got within the club grounds. I have never heard so much French talked in Fulham. Thoroughly English-looking people were firing off *Pourquois?* and *Vraiments!* with tremendous confidence and a remarkably fine French accent. Why was this? I will tell you. La Poussee Club de Fulham were playing against the Lawn-Tennis Club of Paris. And the latter were represented by some very illustrious players. There was M. Couitéas (covered courts champion of France), M. Borotra, and M. Gerbault. I was told that the last-named had contemplated crossing the Channel in a Canadian canoe; but it wasn't nearly rough enough for this intrepid lover of adventure. There were any number of "walk-overs" at Fulham. This was much too simple for M. Borotra: he had a fly over.

The Drive Club came off victors by fourteen matches to seven. Spence beat Couitéas, three sets to one. Then Couitéas defeated Wheatley; and Borotra avenged the downfall of Couitéas by overcoming Spence. Spence was the outstanding player at this meeting. Though defeated by that persistently attacking player, Colonel Mayes, in the final of the Men's Singles, the match ran into five sets, with an eighteen-game set to decide it.

A word to lady players, in conclusion. I have just read (with the temperature standing at over 70 deg. in the shade) that tennis frocks should be made of unshrinkable flannel. Most fair competitors would shrink themselves at the thought. No; flannel, however unshrinkable, is unthinkable.



beautiful white lines, made at a snail's pace to ensure accuracy, have already been frayed at the edges. Umpires leap from their lofty perches, competitors scoot for the pavilion, and the manager loses his smile. Yes, we're done if it rains on grass.

It's all rather worrying, this question of surface, isn't it? The one too dry; the other too wet. However, we've managed to get along somehow in spite of it all. The ideal surface—one that could be adopted universally as a standard surface—has yet to be discovered. And a

"Worth Hunting for"



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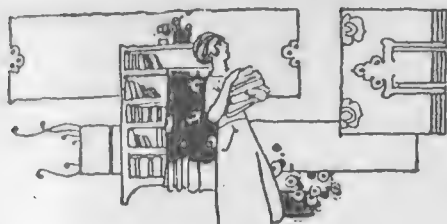


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The Literary Lounger. By Keble Howard.

Byron.

Byron was born on Jan. 22, 1788, and died on April 19, 1824. He has been dead, therefore, just over a hundred years, and when people who made a stir in the world have been dead a hundred years it is the custom to give them what is known as a Centenary. This usually takes the form of laying wreaths on their graves—when their graves can be found—and of saying much nicer things about their achievements than was said whilst they were alive and working.

In fact, a Centenary does no good whatsoever to the person in whose honour it is held. It is rather a wicked waste of perfectly good praise. Considered from the point of view of the public, however, a Centenary is useful in calling attention to school prizes and so forth, which have been on their shelves for many years and never opened. I suppose that is the real value of a Centenary.

Byron's Centenary has been celebrated in various ways. M. André Maurois, for example, published a very brilliant little book called "Ariel." In this little work we saw Shelley as an eccentric angel and Byron as a profiteering bounder. If you formed your opinion of Byron from "Ariel," you would never again take his poems from your shelf—if you ever do.

"Byron in Perspective."

My own modest contribution to the Byron Centenary consisted of a visit to Venice, where I gazed at the poet's mansion on the Grand Canal, walked across the Bridge of Sighs, and entered the cell in which Byron is said to have passed twenty-four hours in search of inspiration. Opinions in Venice differ as to the length of time he remained in the cell. One enthusiastic person told me it was a week, but I cannot believe Byron was as dull as that. Any man who could not get inspiration for the gloomiest poem ever written by lingering in that cell five minutes would never be accorded a Centenary. If he stayed twenty-four hours he was probably taking advantage of the quietude and isolation to sleep.

Mr. J. D. Symon, my colleague for many years on the elder sister to *The Sketch*, the *Illustrated London News*, was much too canny to go to Venice. "Everybody," he said to himself, "knows all about Byron in Venice. What they don't know is the story of his early life in Aberdeen. I will go to Aberdeen. Who knows but I may light upon some interesting and even thrilling facts hitherto hidden from the most impassioned Byronian?" And off he went. And to this pious visit we owe one of the most interesting chapters of a very interesting, thoughtful, and conscientious book.

Byron's Home as a Child.

Byron was only two years of age when his mother Mrs. Byron Gordon, "the impoverished heiress of Gight," took him to Aberdeen. Somehow or other, it is difficult to think of Byron at two years old. He must have gazed with very round, apprehensive eyes at Aberdeen. Possibly he cried a

little, and I should think it more than likely that he screamed. But Mrs. Byron was full of pluck.

"It is common knowledge," writes Mr. Symon, "that Mrs. Byron lodged for a time in Virginia Street, next with a Mr. Anderson in Queen Street, and for the longest period at 64, Broad Street, where she rented a flat, the furnishing of which made sad inroads on her available money. To-day the streets in which she lived may not give the stranger the best impression of Mrs. Byron's surroundings, but in 1790 she could not have chosen a more reputable neighbourhood. Broad Street was then the principal thoroughfare. The house was handsomely built, and

Father Comes Home.

Captain Byron appears, for a brief moment, upon the scene. The rascal actually followed his wife and child all the way to Aberdeen. He was a blackguard, but a fascinating blackguard, and Mrs. Byron thought she would give him another trial. You know what women are, bless them. Well, the Captain hung up his hat in the Aberdeen flat, and tried to behave nicely, no doubt, in a room twelve feet square. But it wouldn't do. Even the kitchen, fourteen by fourteen, where Wordsworth would have been as meek as a dove, was not large enough to hold the father of the poet-to-be. So he moved down the street to other lodgings, and said he would have dear little George to keep him company.

He had reckoned without George. George, as we now know, had spirit, and he was not to be moved from house to house like a piece of furniture. He wanted his own room, eleven feet by nine, and he held the poorest possible opinion of this strange gentleman from the south.

They must have had a stirring night of it together, father and son. In the morning, of course, the son was the victor, and his father bundled him back to the flat whence he had come. I doubt if they were ever very friendly after that tempestuous night. Father shortly departed from Aberdeen, but not until he had transacted a little business. Which brings us to a new document which Mr. Symon has been able to add to the volumes and volumes of *Byroniana*.

A Discovery.

"That visit of Captain Byron's to Aberdeen in the autumn of 1790 was the last his wife had to endure. Of his financial operations he has left legal record in the Register of Deeds of the Commissary Court. Searching there last September for some trace of other financial troubles mentioned by Mrs. Byron in one of her letters, the present writer, although failing to find the particulars he immediately sought, lighted on something more important: a document which seems to have been forgotten. It had not altogether escaped notice, for some earlier inquirer had placed a light pencil-mark on the margin, and between the leaves lay a marker, a slip of paper black with the dust of many years. The document, however, if observed, has not been referred to in any volume of *Byroniana*. The entry in the register runs—

FACTORY: John Byron Gordon, Esq., to Mrs. Byron Gordon.

"The deed to which the entry refers was executed on the 8th September, 1790, and was recorded on February 3, 1791. The original is still extant, and was immediately forthcoming, as is to be expected of the city which boasts the best-ordered records in the kingdom. 'Factory,' it may be noted, is the Scots legal equivalent of the English 'Power of Attorney.' In terms of this document, John Byron Gordon, Esq., late of Gight, 'intending to go abroad for some time, empowers his wife to uplift part of £1222 10s. from the Earl of Aberdeen, being balance of the price of Gight and vested in his Lordship's hands on account of Captain

[Continued overleaf.]



THE LATEST PORTRAIT OF THE KING'S GRANDSON: THE HON. GEORGE LASCELLES, SON OF PRINCESS MARY AND LORD LASCELLES.

The Hon. George Henry Hubert Lascelles, the son of Princess Mary and of Viscount Lascelles, and grandson of the King and Queen, was born on Feb. 7, 1923, and is a fine big boy. His blonde hair and blue eyes recall the lovely colouring of his Royal mother.—[Photograph by Speaight.]

her flat as commodious as her needs demanded. The principal living-room measured 17½ feet by 12 feet. Her own room was 12 feet square, and her son's bed-room 11 feet by 9. The remaining bed-room measured 10 feet by 12, and the kitchen 14 by 14. Between Mrs. Byron's room and the living-room was a little dressing-room. The flat may not have been splendid, but, as the times went, it was good, and certainly not 'scrubby,' as one writer calls it."

Justice, first and foremost, to Aberdeen.

(Continued.)

Byron and the said Mrs. Byron Gordon, and payable at the death of Mrs. Margaret Gordon, formerly Duff, widow of Alexander Gordon of Gight. Mrs. Gordon of Gight is to have not exceeding two hundred pounds, as she may find necessary for paying her debts, and Mrs. Byron Gordon is to receive any dividend on the estate of the late Lewis Gordon of Techmuiry."

Byron at School.

But we have spent as much time as we can afford in infancy; and now we get a glimpse of the Lord Byron—no less—at school. The other boys were naturally curious to know how it had happened. One day this small boy was just Byron, like anybody else, and the next he was a Lord! How was it done? Had the fairies visited him in the night? They asked him to explain.

"Well," said his Lordship, "it was not of my doing. Fortune had me whipped yesterday because another boy had done what he ought not, and to-day she makes me a Lord because another man has done yesterday what he could not help. I need not thank her in either case, for I never asked anything at her hand."

At Harrow, according to his own account, he was unpopular. Any boy who is not the same as other boys is apt to be unpopular. Boys are terrible snobs, but a Peerage would not cut much ice at Harrow. The way to be popular at school is to do what everybody else does, but do it better. The way to be popular in the world is to do what everybody else does, but do it not quite so well. Boys are optimistic hero-worshippers; men and women are disillusioned and catty. Men are just as catty as women, the only difference being that the female cat purrs whilst she scratches, whilst the male cat just scratches. I have not yet decided which is the less pleasant.

Byron was said by some to be a bully at school, and I suspect M. Maurois would believe this. One day Byron caught Lord Herbert bullying Dundas, and straightway gave Lord Herbert a thrashing because he liked "licking a Lord's son." All three must have been somewhat puny fellows.

Byron the Poet.

Mr. Symon now proceeds to examine into the mind of the nascent poet.

"Not completely non-moral," he says, "but prone to run exactly contrary to any promptings of an ever lively conscience. Byron could see no reason at all why his opinions should be consistent. Consistency, in his view, like calculating prudence or solvency, was one of those so-called virtues which of right belonged to the humdrum, and he felt that a settled state of mind ill became a brilliant young peer whose scurrilous writings were eagerly sought after by ladies of distinction at the counter of the King's Bookseller. Conventional virtue, with all it implied, appeared to him as a particularly irksome part of those rigid Presbyterian dogmas which May or Agnes Gray had tried to instil into him in childhood. He had soared now to a different plane, and such teachings were of as little consequence, and as much a hindrance to self-expression, as a nurse's presence would

be to a young man of twenty-one. Regretful that he could no longer by any stretch of imagination consider himself a child, he probably felt that it behoved him to put childish things uncompromisingly from him."



THE FORMER MINER—HIS GRACE MR. JAMES BROWN—IN THE UNIFORM OF A DEPUTY-LIEUTENANT: THE LORD HIGH COMMISSIONER SALUTING THE NATIONAL ANTHEM ON THE STEPS OF ST. GILES' CATHEDRAL.

This snapshot of his Grace Mr. James Brown, Lord High Commissioner to the General Assembly of the Church of Scotland, was taken on the steps of St. Giles' Cathedral, and shows him standing at the salute as the National Anthem is played. It will be remembered that the appointment of a former miner to the post roused a great controversy.

Photograph by L.N.A.



THE SENTRY PRESENTS ARMS AS HIS GRACE THE LORD HIGH COMMISSIONER AND HER GRACE MRS. BROWN PASS: A SNAPSHOT FROM HOLYROOD PALACE.

The romance of Mr. James Brown's appointment as Lord High Commissioner to the General Assembly of the Church of Scotland has roused much interest, and it is notable that when the city of Edinburgh surrendered its keys to him on his arrival, it is the first time that it has given them to a Commoner since Oliver Cromwell demanded them at the point of the sword, as the office of Lord High Commissioner, the representative of the King, has always, in the past, been vested in a nobleman.—[Photograph by L.N.A.]

And so he presently joined what Mr. Symon wittily calls the "select mobility." His title admitted him to fashionable society, and his inclinations led him to dabble in what is known as the "underworld." Since Byron's day, of course, we have altered the world so much that he would now be puzzled

to know where to mingle and where to dabble.

Anyway, if you want to *understand* Byron—which is a very different thing from knowing "all about him"—here is the very book for you. Historically and analytically, it is a masterly work.

"Ghosts in Daylight."

There is one very great advantage in endowing your stories with a ghostly atmosphere; you can snap your fingers at realism. Your characters may do or say anything they please, and nobody can grumble. After all, who is to decide on the correct dialogue and behaviour of a ghost?

All the same, I think I like Mr. Oliver Onions better when he writes about real people from his own quaint angle. These ghosts of his depress me. I can't see what we have done to deserve a volume of short stories all about ghosts in daylight, with a terrifying picture-wrapper showing hooded figures with bony, pointing fingers, just at the very moment when the sun has deigned to return to the world and the crack of the cricket bat is heard in the land.

"They are studies, all of them," says the publisher, "of those shadowy intimations of other-worldliness that disturb and exalt all of us at some point or other of our lives."

The question is, *do they exalt?* In the first one, three gentlemen, in three different eras, dream that they are ascending—and subsequently go to their doom. In so far as they climb cliffs and ladders they are exalted, but we are warned to look out for the crash, and, sure enough, it comes. One reader, at any rate, whilst recognising the sincerity of the author's purpose and the elevation of his style, could not capture any feeling of exaltation.

"The Presence and the Power."

Miss Marjorie Bowen has her own public, and I feel sure it is a very large one. She likes a big canvas, and huge brushes, and plenty of paint. In "The Presence and the Power," her latest novel, she begins in the early 'eighties, and takes us bang through the romance of three generations to the present year.

Congenital insanity is the foundation of her theme. A good subject. Love and congenital insanity, with Italy for a background, and jealousy for seasoning, should make just the story for the beach or the river.

"Do you remember a room with the moon looking in, candle-light, bronze-clamped mirrors and busts of Caesars in porphyry and granite? Do you remember these and vases of exotic white flowers, one shattered and broken, a woman in a pink satin dress and diamonds of the fashion of the 'eighties? This bag, a knife, blood on the piano—above all, this song? Sing it, see if you remember—"

How they do it, I can't think. "Blood on the Piano" would have made a lovely title.

Byron in Perspective. By J. D. Symon. (Secker; 22s. 6d. net.)
Ghosts in Daylight. By Oliver Onions. (Chapman and Hall; 7s. 6d. net.)

The Presence and the Power. By Marjorie Bowen. (Ward, Lock; 7s. 6d. net.)



*15/- per bottle**

ANYBODY who knows the inside history of the Whisky changes of recent years knows that many brand names, while retaining some of their old-time prestige, no longer retain their old-time assurance of quality.

And wisely the claims made in selling these Whiskies are indefinite in form.

It is nearly impossible to-day to buy pre-war Scotch Whisky, and very few Whiskies bottled since the War may justly be claimed to represent the pre-war standard. One of the highest priced Whiskies retailed in the United Kingdom is B.L. Gold Label Scotch Whisky. It readily commands 15/- a bottle, because it is literally up to the Bulloch Lade pre-war standard of quality and strength. Every bottle maintains the finest traditions of blending established by Bulloch Lade in pre-war days.

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Models are being displayed this month in the windows of the following Agents:

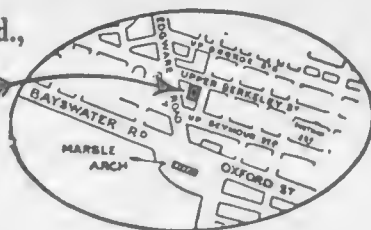
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No feature or fitting that might enrich the attractiveness and convenience of the beautifully appointed interior has been overlooked.

It stands four square to the world, an acknowledged masterpiece.

29½ Guineas.

Delivered free in England, Scotland and Wales.

Purchase by Deferred Payments may be arranged.

We think you will eventually like to see our Catalogue. May we send one now?

Motor Dicta. By Heniochus.

Parking Private Motor Carriages.

A trade journal that shall remain nameless announced, under the heading of "A Friend of the Trade," that a motorist had been summoned in Plymouth and fined £1 for leaving his car in one of the principal streets for over an hour, the Chief Constable of that city urging to the Bench that the leaving of cars in the streets in this manner was acting

apt to remark at times, "no one can play against three opponents," when they and their partner are at issue.

Tested British Automobiles.

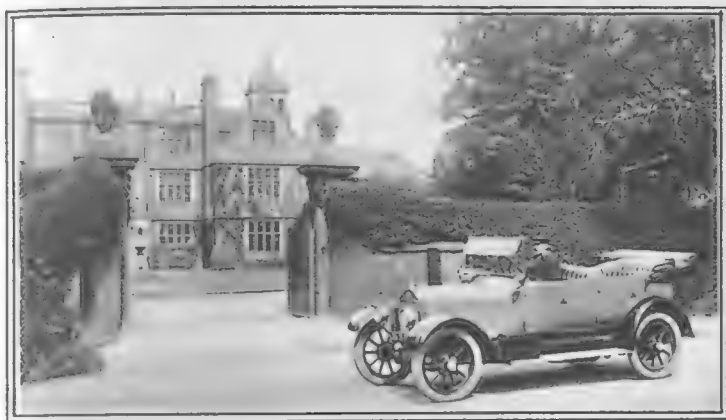
Although the recent R.A.C. trial in mid-Wales was for small cars, the course proved an excellent test for any car, as those that had official duties to perform in connection with this six-days' reliability

trial had to scamper from one point to another at break-neck speed in order to arrive at the timed hills before the competitors. The time-keepers, Messrs. A. V. Ebbelwhite and F. T. Bidlake, thoroughly tested the admirable qualities of the six-cylinder Star which carried them, their luggage and impedimenta in the form of flags, posts and banners to indicate that the hill was a timed one. Well driven by Mr. R. Lisle, this enclosed carriage made light of Bwlch-y-Groes and other Welsh mountain passes, besides riding easily over the rougher surfaces of the by-roads that it had

for their arduous duties, they proved that, well as the competitors in the smaller vehicles had done, the bigger cars were equally as sturdy, with more than their proportionate amount of loads to carry than the little ones. In fact, while the majority of the competitors were inclined to boil up Bwlch-y-Groes, the bigger cars were better equipped in their cooling arrangements.

R.A.C. Service Get-You-Home.

will be submitted to the members on Thursday, May 29, at 2.30 p.m., the Royal Automobile Club gives an account of the several thousand claims it dealt with in the accounts rendered by repairers and agents of the club in providing the Get-you-Home service when a breakdown occurs. The number of cases is so large and the scope of the scheme is so wide that the figures may be regarded as of general application, and as showing accurately the particular parts of the mechanism of the car that are most subject to breakdown. Of the cases 10.2 per cent. were accidents, all the remainder being due to mechanical failure. Of these, 44.4 per cent. were in the power unit, 30 per cent. in transmission and brakes, 6.9 per cent. front axle and steering, 6.8 per cent. road wheels and suspension, and 1.7 per cent. electric-lighting failures. Of the breakdowns in the engine, 18.4 per cent. were due to ignition failures, and 5.7 per cent. to lubrication troubles. In the transmission and brakes group, 13 per cent. are attributed to back-axle shafts. "It is particularly interesting to observe," states the report, "that these figures vary but little from those of the previous year." Yet cars should improve even in breakdowns. But attention at the proper time would probably have saved many of these mishaps. They show how necessary this useful R.A.C. scheme is.



OUTSIDE CASTLE BROMWICH HALL: A WOLSELEY 15-H.P. TOURING CAR.

Our snapshot shows one of the famous Wolseley 15-h.p. touring cars, whose price has just been reduced to £575, outside Castle Bromwich Hall, one of the seats of the Earl of Bradford.

prejudicially to the expensive garages which had been erected in the town. It is going to be a pretty state of affairs if the public is to be mulcted because Town Councils in general and Chief Constables in particular do not provide proper parking places for private motor carriages, on the ground that owners must put them up in a garage while they are transacting business, or shopping, or consulting their legal adviser, as the case may be. Chief Constables may be friends of the trade, but the industry itself will find that business will fall off in districts that do not consider the folk that spend money with them. In any market town you care to visit on market day, you will find rows of traps, carts, and carriages drawn up alongside the curbs in various streets. Certainly the horses have been stabled, but a motor-car is in no worse plight than a horseless carriage, so why fine the one and exempt the other? Ever since the automobile first appeared on the roads in this country, everybody has set out deliberately to make its owner pay as dearly as possible for using it. Only last week in a small town in mid-Wales, our party of four was charged eighteenpence a head for some tea, bread-and-butter and jam, because we arrived at this little inn in a car. Only a short while previously I visited the same place and received the same food for tea, and was charged one shilling. But I had left the car round a corner, and my garments in no way associated me with motoring. If, combined with excessive charges, motorists cannot visit towns to conduct their affairs without having to garage their vehicles, then, no matter how cheap cars may be to buy and economical to maintain, the public will not be able to afford them. It is cheaper to hire at night and use the train by day. But perhaps that is what the retail trader and garage-keeper desires—to become a livery and baiting-house keeper, and not to sell cars to the gentry. No wonder the poor British motor-manufacturer goes grey early, as he has enough to contend with in ordinary trade rivalry; but, as bridge-players are

to traverse from one point to another. Excellent work was put in by Mr. Hugh Gregory's Crossley, that carried him as clerk of the course, and the judges, and, like the 25-h.p. Talbot that conveyed Mr. R. W. Sprague and his assistant to mark the course, covered every inch of the route many times over. There were also two 14-h.p. Bean touring cars with front-wheel brakes, that performed well on all the hills, and bustled round the route carrying the journalists who were following the trials, and so received a thorough test as to suitability for Colonial work, for the mountain roads, with their projecting rocks in their surface, and the irregular turfed slopes of the hills themselves, formed part of their route, so as to leave the roadway clear for the competitors. Another car, the smaller six-cylinder Armstrong-Siddeley, also showed that Welsh mountain roads did not cause it to falter, nor lose its speed when it was necessary to push along at a fast rate. As all these cars were privately owned, and in no way specially prepared



AN INTERESTING GROUP AT WEMBLEY: MR. FRANK HODGES, M.P., CIVIL LORD OF THE ADMIRALTY, WITH SIR CHARLES GREENWAY, CHAIRMAN OF THE ANGLO-PERSIAN OIL COMPANY, LTD., AT THE ENTRANCE TO THE PERSIAN "KHAN."

Our snapshot, taken outside the Persian "Khan" at Wembley, where some interesting "B.P." exhibits are on view, shows Mr. Frank Hodges chatting to Sir Charles Greenway, while the group round them includes Rear-Admiral J. D. Kelly, C.B., Fourth Sea Lord; Mr. H. B. Heath-Eves; Commander W. Heath-Eves, R.N.; Sir Edward Hussey-Packe, K.B.E.; Sir George Lewis Barstowe, K.C.B.; Captain C. K. Greenway, and Professor Sir John Cadman, K.C.M.G.



The City of Golf.

By R. Endersby Howard.



Everybody's Game.

A championship at St. Andrews—the scene of the present tournament for the honours of British amateur golf—is different from a championship anywhere else. A prominent Oxford University player, who did not enter on this occasion, recently explained its distinctiveness to me in these words: "To make yourself feel thoroughly fit for the fray; you go out early in the morning and have your hair cut. An hour later, you are surprised to meet the barber again on the first teeing ground, and you learn that he happens to be the man you are drawn to play against in the first round. He has five or six battered-looking old clubs under his arm. He beats you, and then goes back to his shop to resume shaving and hair-cutting until he has to play his second-round match." This may seem a deplorably fantastic view of so sacred and solemn an institution as golf at St. Andrews, but it is at least an apt illustration of the completeness with which golf permeates every nook and cranny of the ancient city.

Tragedies.

Nowhere else does golf seem to be of such stupendous, all-absorbing importance as at St. Andrews—and, Providence knows, that is saying a lot. When a famous player suffers an unexpected defeat, the news is being discussed within a few minutes in every street, every house, every shop, and every cottage. If that player had been found foully and mysteriously murdered in the Swilcan Burn, he could not have provided anything better in the nature of a sensation for the community. When a local hero is laid a stymie that looks like turning the issue against him, it is as though all the cares of the world had suddenly fallen upon the good people of St. Andrews. Strong men—blacksmiths, policemen, and other varieties—shake their heads gloomily and relate in mournful voices how Laurie or Jock or Andra was laid a dead stymie at the fifteenth; a stymie which cost him the hole and made him one down when he ought to have been all even. There is no requiem more impressive than that provided by the lamentations of St. Andrews when a local favourite suffers defeat in the amateur championship.

A Creation of Centuries.

Behind these human elements are the traditions which cluster round St. Andrews, and which constitute the foundation

of all its glory. Golf may be of greater antiquity in other places—at Blackheath, for example, and also in the early homes of the Edinburgh Burgess Society—although the rights of the public to pursue the game on St. Andrews links were ratified certainly as long ago, in 1553. At any rate, no other spot has so enriched itself with historical associations. Somehow, it produced nearly all the picturesque figures, and was the scene of nearly all the stirring contests in the golf of long ago; and through century after century it has maintained its position in spite of the fact that the game in Britain has developed so as to make St. Andrews—geographically—just about as remote as a headquarters could be. One reason that it has never

Andrews, as the records of championships clearly show. There are people who raise the objection that—given the sunshine which is due at this time of the year, and the east winds which have a way of blowing day after day on this part of the coast—the putting greens are so keen that to play a pitch-and-stop shot up to the hole is beyond human skill. True it is that the approach which pitches short of the green and runs up to the pin is the one to master at St. Andrews; true it is, too, that the local players—and Scottish amateurs generally—practise it assiduously, whereas the preference among the best English golfers is for the iron shot with check-spin which has the least possible degree of run.

Conquering And yet it is the fact that Invaders.

English players have adapted themselves so well to the requirements of St. Andrews that they have won the last three amateur championships held there—Mr. Harold Hilton in 1901 and 1913, and Mr. John Ball in 1907. Another Englishman, Mr. R. H. Wethered, has accomplished the best series of scoring rounds ever achieved by an amateur—or, for that matter, by a professional—on the old course. It is also a pertinent point that the local players—including our friend the barber—for all their strength in both ability and numbers, have never provided the winner of the amateur championship. With their wooden putters, they run the ball up enormous distances—sometimes the distances of mashie shots—over the hummocks and hollows in front of the greens, and do it with such consummate judgment that the onlooker is liable to say: "There you are: local knowledge again." Yet the fact remains that the visitors from England manage to play some sort of shot—usually a pitch-and-run—that wins.

Crowds.

The crowd that follows a big match here is the most assorted, the most

ONLY EIGHT MORE WEEKS

IN WHICH TO WIN

The Sketch

£2,000

IN PRIZES.

See Pages 2 and 3 of Cover,
and Page XXVIII of this Issue.

weakened is that St. Andrews is essentially a natural links, and, as such, probably the finest in the world.

Objections.

It has its critics—severe critics, too. They condemn its banks and braes, and, in truth, it often happens that of two tee shots virtually identical in character, one sits up beautifully on the fairway, while the other, which happens to travel four or five yards farther, is at the foot of a hummock, where the choice of clubs for the second shot is more or less limited to those with some degree of loft. Resident players declare that luck in this matter always levels itself up during the round; perhaps they are right, for if there is one place in the universe where the best man always seems to win it is St.

expert, and the most picturesque to be found anywhere. There are members of the Royal and Ancient Club; scarlet-gowned students of St. Andrews University; shop assistants, clerks, joiners, masons, and, indeed, representatives of nearly every calling; grizzled old caddies, who have been near to winning the open championship in their day, and other caddies who, if they have no particular skill, never waver in their attitude as authorities. It is an excitable crowd. Possibly it sprints faster than any other crowd in the country, except the Prestwick crowd, which is recruited from Glasgow, and all the places along the railway line as far as Ayr, and which races for coigns of vantage like a pack of 10,000 hounds in full cry.



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WOMAN'S WAYS.

By MABEL HOWARD.



A really chic sunshade for Ascot to be found at Woolland Bros., Knightsbridge, S.W. It is of bright royal-blue checked taffeta, lined with white silk, and has a quaint Egyptian handle.

Sports Fashions Looking through some old illustrated weeklies the other day, I came across a photograph of the first woman golf champion, who won her cup in 1893. It must have been a wonderful feat, for, granted that the game of those days can perhaps hardly be compared to that played by Miss Leitch or Miss Wethered, I doubt whether even these indefatigable champions would achieve their usual standard were they handicapped by wearing the golfing clothes of forty years ago. The picture shows a voluminous skirt reaching below the ankles, and even touching the ground at the back, where it is weighted down by an astonishing fulness. Over this

is worn an unbecoming affair which was possibly the first stage of the jumper. It is stiff, high-necked, and mutton-sleeved, with a quaint frill appearing below an incredibly tight waist. Perilously perched on the extreme top of a high coiffure is a hard straw hat like a man's. With this picture in my mind, I was especially interested in the very latest sports fashions shown by Burberry, Haymarket, S.W., in their recent parade. The golf suits were the essence of neatness and comfort, all perfectly tailored coats and skirts, allowing complete freedom of movement, yet preserving the slimmest of silhouettes. Some were built of a new Shetland cloth flecked in Fair Isle colourings, and many had the coat expressed in a fascinating damask material in soft shades, with the skirt in plain ribbed velour, or vice-versa. Then the hats were close-fitting pull-on affairs of lizard-skin piped with scarlet or bright-blue leather. They are obtainable in every becoming shape, and can be easily washed and cleaned. One captivating cloche was expressed in alternate segments of tapestry and interlaced brown and grey suede.

Sunshades for Ascot.

It is a long jump from sports clothes to the delightfully frivolous sunshades created for Ascot, but this year they are so captivating that I cannot resist describing a few. Some are trimmed with rows of lace or multi-coloured ribbons, others with fluffy borders of marabout and ostrich feathers; while a picturesque quartet of quite another genre which I saw in the salons of Woolland Brothers, Knightsbridge, S.W., are sketched on this page. The one on the extreme left is a striking affair in a bold royal-blue checked pattern on a white background. It is carried out in taffeta, lined with white silk, and has a quaint Egyptian handle of painted wood. On the right is a picturesque Sunflower parasol of deep-yellow taffeta and black chiffon. The inside spokes are cleverly hidden by a deep ruched centre of black chiffon. Below come two equally attractive alternatives. The sunshade on the right is of misty grey georgette decorated with cascades of dull silver beads. Each of these three models is priced at 4½ guineas, and 3½ guineas secures the amusing little parasol carried out in apricot chiffon bordered with tiny organdie daisies. Then there are sunshades made of the wonderful Batik material, matching the all-conquering Batik scarves, and others in plain colours ornamented with lovely hand-painted designs. These may be obtained for 3 guineas, and diminutive *en tout cas* range from 29s. 6d., obtainable in shades as varied as the colours of a rainbow.

Frocks for the Races.

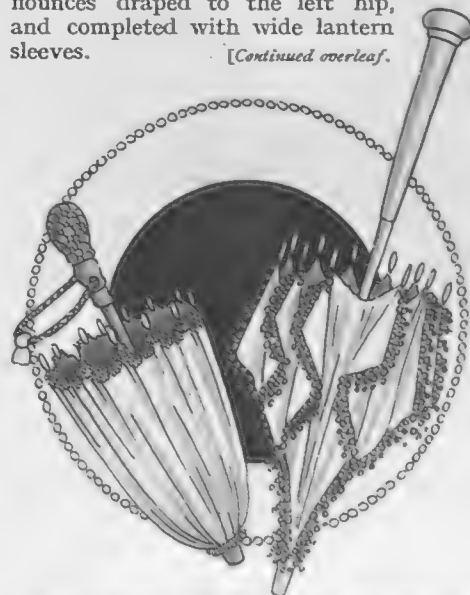
The frocks destined to vie with the sunshades are no less alluring, and the graceful Ascot model pictured on the left is another chef-d'œuvre from Woolland Brothers. It



The Sunflower parasol, made of deep yellow taffeta and black chiffon. It must be placed to the credit of Woolland Bros.

is of filmy champagne lace bordered with georgette, and the low waist is encircled with gold, primrose, and almond-green ribbons. The toilette is completed by a shady hat of black tagel trimmed with lace and a cluster of crimson roses. Another attractive frock I saw in these salons is expressed in beige crêpe romaine with an overskirt of plissé which swings gracefully with every movement of the wearer; and another in beech-brown georgette has loose panels of plissé floating gaily here and there. It is obtainable for 15 guineas. Then a charming affair of crêpe-de-Chine, reminiscent of the picturesque smock, flares from a deep band of smocking at the hips, the same decoration appearing on the shoulders. It will change ownership for 9 guineas; and 8½ secures a graceful affair of crêpe-de-Chine boasting two circular flounces draped to the left hip, and completed with wide lantern sleeves.

[Continued overleaf.]



Two fascinating sunshades: the one on the right is of misty grey georgette decorated with dull metal beads, and the little parasol is of apricot chiffon bordered with tiny organdie daisies. They hail from Woolland Bros.



An Ascot gown of champagne lace and georgette from Woolland Bros.

Jive Hewerdie.

WOMAN'S WAYS. By Mabel Howard. Continued.

Frocks and Hats for Important Occasions.

There is a delightful air of completeness about the attractive summer toilettes pictured on this page. The graceful coat on the right is of black silk marocain lined with white georgette, and is completed with a fascinating collar of white fur. This effective colour contrast is repeated in the becoming hat of black straw adorned with a spray of white gardenias. The whole outfit must be placed to the credit of Maison Francis, 56, Conduit Street, W., where I was shown many fascinating affairs destined for Ascot and Deauville. One two-piece model of dove-grey georgette, with a flaring apron front composed of alternate tiers of georgette and lace, boasted a shoulder cape *en suite*, tying in front like a scarf. Another *chef-d'œuvre*, with a long chevalier cloak fastened by two magnificent petunias, was expressed in tiers of black chiffon and plissé lace. But Maison Francis does not only create diaphanous affairs of this genre; one may obtain there literally everything for the fashionable "season's" wardrobe, from travelling wraps and hats to the neat, well-cut *tailleur* pictured on the left. It is built of

respect, and sketched on this page are some attractive suggestions, carried out with Nottingham lace, from P. Steinmann and Co., 185, Piccadilly, W., who are well known for their beautiful laces. In addition to scarves, shoulder capes, and wing draperies to soften



Beautiful Nottingham lace from P. Steinmann and Co., 185, Piccadilly, W., is used to decorate many fashionable frocks this season.

the severe outline of the inevitable straight silhouette, insertions of lace are introduced with great effect into many of the season's frocks, and one straight affair of champagne marocain shown by a famous dress-designer in Paris was innocent of all decoration other than motifs of lace inserted in the hem.

The Benefits of Facial Massage.

Every athlete recognises the importance of physical exercises to keep the body in perfect condition, and it is only logical to admit that the same theory must apply to the face also. This is the basis, and an eminently successful one, of Mme. Elizabeth Eve's system for restoring and preserving the lost contours of youth. I have read with great interest her brochure entitled "The Preservation of Youth," which explains how and why the different muscles of the face and neck should be kept in perfect condition, and I advise every reader to apply for a copy. It will be sent gratis and post free to all who mention the name of this paper. For those who are unable to pay her a personal visit, Mme. Eve has instituted a correspondence course whereby, for the sum of 3½ guineas, one may receive benefits for a lifetime. The finishing touch to a youthful appearance is supplied by Mme. Eve's toilet preparations, full details of which are given in an illustrated pamphlet.

Frocks and Smocks for Little People.

One would have to seek a long time before discovering more attractive or practical little garments for the denizens of the nursery than those designed by Jenner's, Prince's Street, Edinburgh. There are hand-made frocks of

French voile in every hue, trimmed with hand embroidery, for 10s. 6d. (size 20 in.), and zephyr frocks bound with white linen and completed with knickers to match, for 18s. 6d., sizes 18 in. and 20 in. A fascinating overall frock of French lawn, hand-made and embroidered, with a large pocket right across the front, which will delight every small owner, can be secured for 11s. 6d. in the same size. It is certainly well worth while applying to Jenner's for the children's catalogue, which is filled with gaily coloured illustrations, and will be sent gratis and post free to all who mention the name of this paper.

Summer Frocks for Every Occasion.

After Ascot, summer begins in real earnest, and it is by no means too early to think of the many cool washing frocks that the season demands. Charming little frocks of this genre are to be found at Gooch's, Brompton Road, S.W., at pleasantly moderate prices. An attractive model of cotton georgette, pleated and embroidered in artistic colourings, can be obtained for 42s. in many shades; and another, of cotton crêpe, introducing the fashionable lingerie gilet, cuffs and collar, is 28s. 6d. A useful jumper suit in the same material, embroidered in effective squares and completed with a demure Quaker collar, is priced at 26s. 9d.; and useful little morning frocks of cotton crêpe are only 18s. 9d. An illustrated brochure containing many other attractive possibilities will be sent gratis and post free to all readers of this paper. [Continued on p. xxvi.]



This perfectly tailored coat and skirt of beige repp must be placed to the credit of Maison Francis, 56, Conduit Street, W.

beige repp, with a flat panelled back and slightly fluted hips. The hat is of woven hemp bound with patent leather and lizard.

New Ideas for Nottingham Lace.

At the recent brilliant Court functions, several noticeably lovely dresses were of Nottingham lace, and consequently this form of decoration is very much in vogue at the moment. The present fashions offer boundless possibilities in this



Black silk marocain expresses this slender coat, completed by tiny plissé frills and a collar of white fur. Sketched at the Maison Francis.

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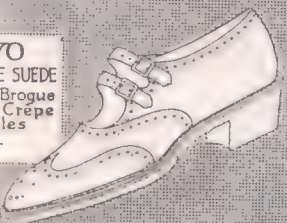
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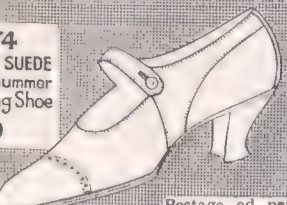
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G. 614. NOVELTY GLOVE in WHITE CHEVRETTE KID, with Black Silk Moire Cuff embroidered White. Can be worn straight or turned back (as sketch) - **8/11**

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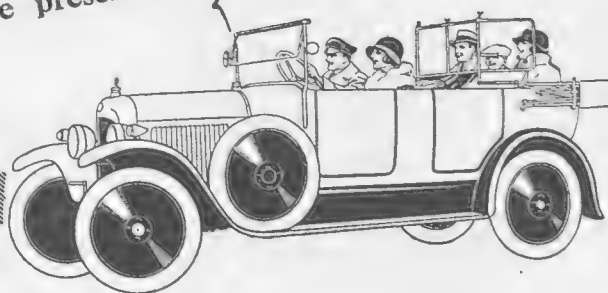
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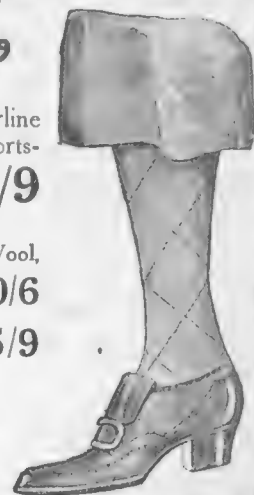
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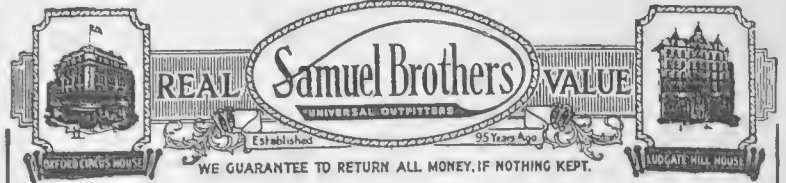
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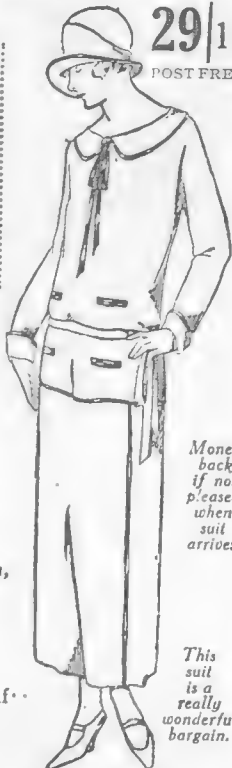
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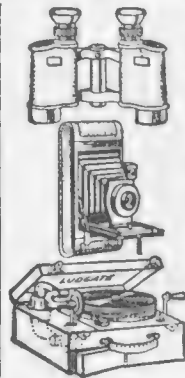
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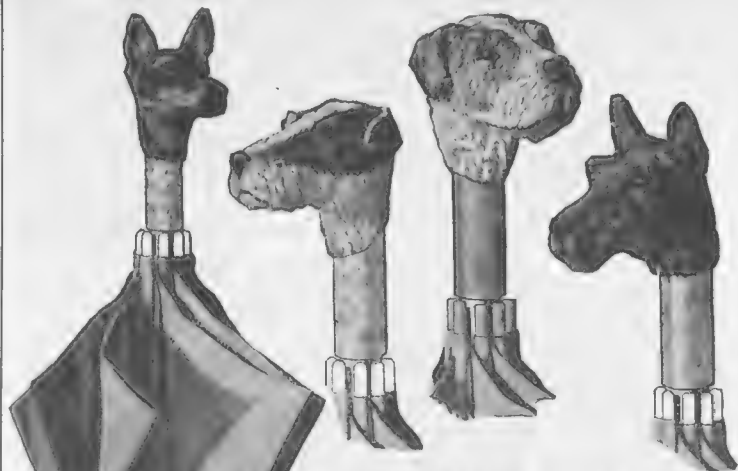
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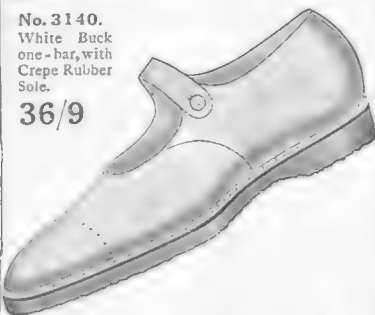
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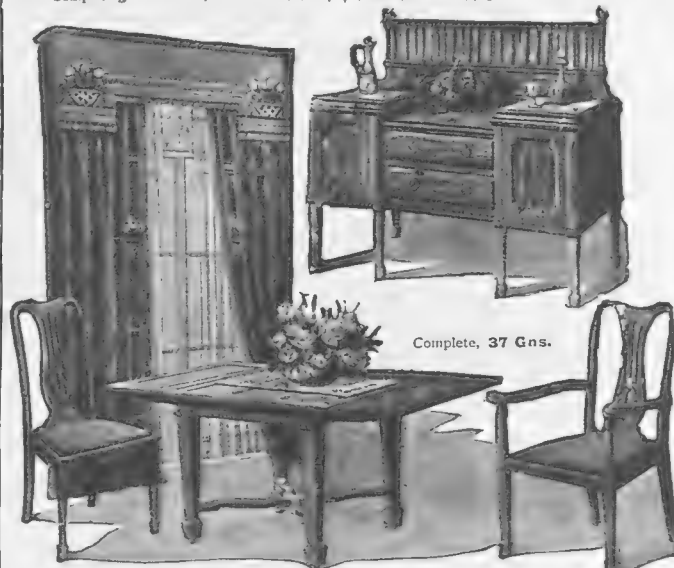
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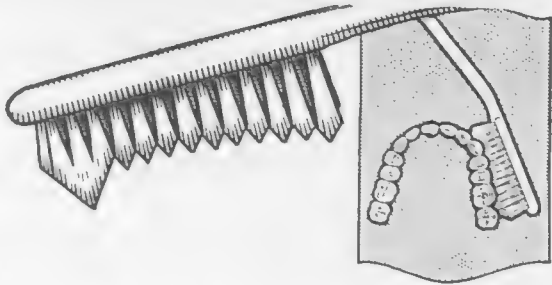
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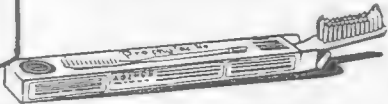
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W 4

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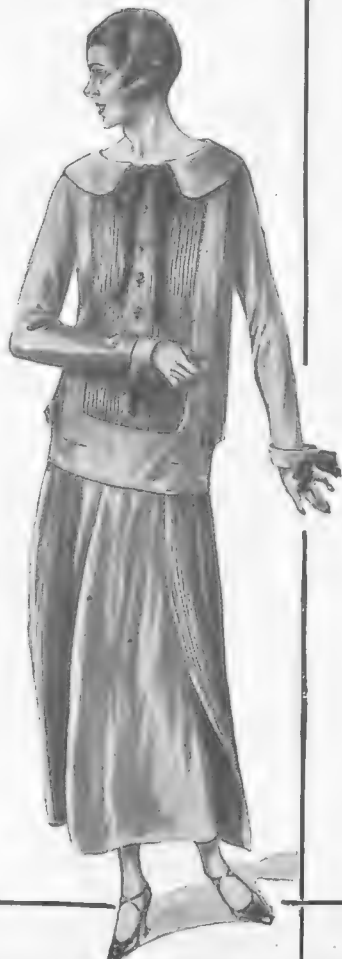
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S.4.

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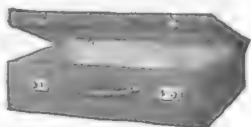
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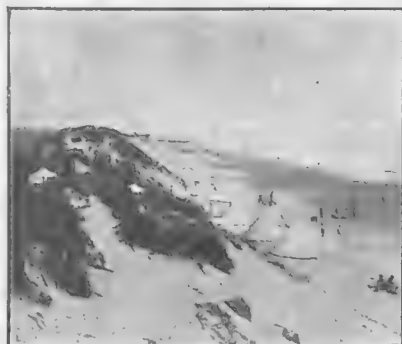
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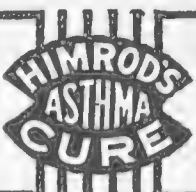
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MICHELET HOTEL, inclusive, from 25 to 35 fr.



"It makes me
quite thirsty to
think of it."

Mr. & Mrs. Brown discuss a glass of Lager

II. "As they order it in France."



Seated in their favourite restaurant at Wembley, Mr. and Mrs. Henry Brown continued their discussion of the matter in hand.

"We were supposing," said Mrs. Brown—and then she broke off to admire the charming colour effect of a shaft of sunshine alighting on her glass of Barclay's Lager.

"Yes," replied Henry, "we were supposing ourselves to be sitting outside one of those jolly Paris cafés. Shut your eyes and hold my hand and the magic carpet will take us there . . . Here we are. Now take a good look round. Observe those bearded Frenchmen and their elegant ladies; what are they drinking? Most of them, you will notice, have ordered Lager. We will follow the custom of the country. *Garçon, deux bocks!* . . . Well, how do you like it?"

"This is certainly good," said his wife, entering heartily into the spirit of the game. "But do you remember that Barclay's Lager we used to get in London? How cool, how refreshing, and of what a wonderful flavour! I declare it makes me quite thirsty to think of it."

For a few delicious moments, by mutual consent, they left off "supposing," while they concentrated once more on the glasses of Barclay's London Lager before them.

(To be continued)

Barclay's London Lager

The only Lager Beer supplied to the British Empire Exhibition

TO HIS LATE MAJESTY
KING EDWARD VII

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'PHONE: HAMMERSMITH 611.

MIRA WATERS

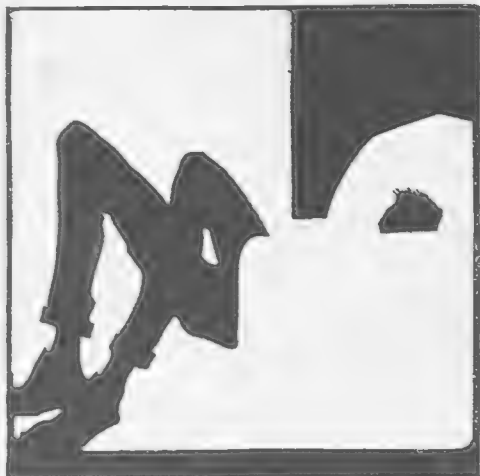
A long-drawn-out treatment is not necessary.
A single bottle is often a cure.

New Springs of remarkable medicinal potency were discovered last year in Hungary. Their Waters at once aroused the greatest interest among physicians, hundreds of whom visited the springs to test the Waters.

But there is no need to go to the expense of a trip to the Springs. The Waters are bottled and are available in this country. Many British physicians are already prescribing Mira Waters. Mira Medicinal Water (green label) for Gout, Gallstone, Gastric Catarrh, Obesity, Haemorrhoids. Mira Aperient Water (orange label) for Disorders of the Stomach and Intestines. Auto-intoxication, Psoriasis, Skin Diseases (boils, nettle rash, eczema) resulting from digestive derangements.

Mira Medicinal Water 2/9 per bottle, Mira Aperient Water 2/6 per bottle, post free from EVERETT & CO., (Dept. M), 5, Lloyd's Avenue, London, E.C.3, or from your chemist.

Settled down!



IT HAS settled down but it hasn't sagged. It has got old without wrinkles and without complaints. It is as round and jolly as when you took it into your house.

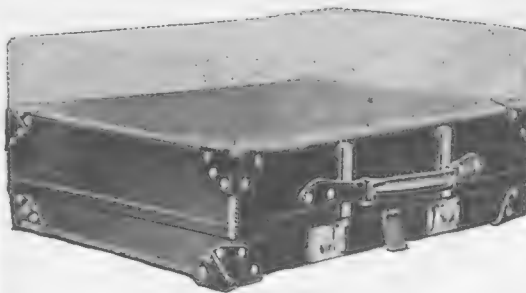
IT is a Buoyant Chair. The marvel is that anything so strong can be so soft or anything so soft, so strong. The depth of comfort and length of life of the Buoyant Chair are in its unique and exclusive system of springing.

ITS SPRINGS are utterly and finally right. They are right in a way which is peculiar and private to the Buoyant Chair. They don't get any older and they never felt new. They are the soul and secret of a triumph of domestic comfort. *Springs sprung on springs!*

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If you cannot call send for fully illustrated List "J" and name of local agent.

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A Pearl Expert offers **£1000** for a necklet of Ciro Pearls

A LADY who bought a necklet of **Ciro Pearls** last year, wrote home recently from Perth, Western Australia:

"On the boat coming out I noticed a man looking hard at my **Ciro Pearls** for several days. At dinner one evening he told me he was connected with the Pearl Fisheries at Broome, and expressed his admiration of my necklet. I asked him what he thought my pearls were worth, and without hesitation he replied, 'Well, I'd willingly give £1000 for them, anyway.' I was too dumb-founded to answer at first, but afterwards had to tell him they were **Ciro Pearls**."

When you wear **CIRO PEARLS** even side by side with genuine pearls we have abundant evidence to prove that it is impossible to tell the difference. But to ensure the essential qualities of perfect reproductions of ocean gems you must secure true **CIRO PEARLS**. The only way to make certain of avoiding substitutes made by mass production methods is to buy from our own establishments, where only can **CIRO PEARLS** be obtained. We have no agents anywhere.

OUR GUARANTEE OFFER.

*If you cannot visit our showrooms send us a Guinea and we will post in a registered packet a necklet of **Ciro Pearls**, an exact duplicate of the necklet that defied an expert, 16 ins. long, with solid gold clasp in case. Keep for a fortnight and compare with any real pearls. If you can detect any difference, return to us and we will refund your money in full.*

Our illustrated Pearl booklet No. 5 post free on request.

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44 CHEAPSIDE, LONDON E.C. 2

25 CHURCH ST. LIVERPOOL

VISITORS TO WEMBLEY SHOULD SEE THE EXHIBIT OF **CIRO PEARLS** IN THE PALACE OF INDUSTRY (JEWELLERY SECTION.)



Photographic reproduction of the **CIRO PEARL** necklet with the 'Thousand Pound Look.'

WOMAN'S WAYS. By Mabel Howard. Continued.

Aids to Bobbed and Shingled Coiffures.

We all know the trying aftermath of bobbed and shingled hair, when it is neither short nor long and refuses to look tidy. I think a public vote of thanks is due to M. Ray, the clever artist in hairdressing at 326, Oxford Street, W., who has found a perfect remedy. He is responsible for beautiful plaits of hair which are worn round the back of the head, entirely covering the ragged edges of newly growing hair. The more cautious people who wish to achieve the shingled effect but are chary of sacrificing their tresses should visit M. Ray, who dresses the hair in such a way that the desired boyish line is successfully attained without any drastic cutting. Another problem can be quickly solved by a visit to this clever coiffeur. It is often so difficult with our own locks to frame a softening background to the face, and bewitching little side-curls of naturally curly hair can be secured from 7s. 6d. upwards. Residents abroad or in the country should send a lock of their hair, which will be perfectly matched.

The "Adjustograph" Transformation. There are few people who have not heard of the splendid qualities of the "Adjustograph" transformation created by M. Ray. It is the result of years of careful study, and is a perfect reproduction of Nature in her kindest mood. One great advantage is that it is slipped on just like a cap, and needs no dressing when it is on the head. The hair can be worn according to individual taste. Sketched on this page is an illustration of a becoming transformation made of

beautiful grey hair. M. Ray has also perfected an "Adjustograph" bobbed and an "Adjustograph" shingled transformation, each of which follows exactly the graceful line



A becoming "Adjustograph" transformation of naturally wavy grey hair, created by M. Ray, 326, Oxford Street, W.

of the head. Readers should apply to M. Ray for an illustrated brochure giving full particulars. It will be sent gratis and post free to all who mention the name of this paper. By the way, it is worth while

noting, in these strenuous days, that payment by the instalment system is available to residents in the United Kingdom.

Common-Sense Health.

Everyone should read the useful and practical booklet by Joseph Thorp, entitled "Common-Sense Health, Without Fads or Fancies," published by J. C. Eno, Victoria Embankment, E.C. It is, in a word, exactly what its title professes, full of common-sense hints towards a general fitness by methods which involve no complicated apparatus or medicines. One chapter deals with food and drink, another with clothing, a third with the necessary care of the nose, ears, eyes, etc. The proper carriage of the body is an important factor towards perfect health which so many people neglect, and children especially will derive immense benefit from this chapter. The effects and preventives of overwork, and the need for fresh air and exercise in due moderation are also discussed in a most interesting manner.

A Souvenir for Wembley Visitors.

It is a fact well worth noting that every visitor to the stands of the Great Western Railway Company at the British Empire Exhibition is presented with a charming souvenir in the form of a little book filled with beautifully coloured illustrations of the lovely scenery through which the Great Western Railway passes. The many overseas visitors who are contemplating visiting some of the beautiful parts of England before they leave will find it especially useful, as it includes much interesting information about possible holiday resorts and their history.



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TEA POT

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FINE QUALITY STERLING SILVER TEA AND COFFEE SERVICE OF CLASSIC DESIGN WITH FINELY ENGRAVED DECORATION.

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Kettle complete with Stand and Lamp .. £29

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Visitors to London are cordially invited to visit the Company's Showrooms at 112, Regent Street, W.1. their only address, and to inspect their famous collection of Pearls, Diamond and Gem Jewellery, Gold and Silver Plate.

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OUR NEW £2,000 COMPETITION

No doubt you have already started your first efforts to gain the wonderful prizes offered to you for the exercise of your artistic skill; but we think it of interest to give you the latest list of what you may win—so here you are:—

LIST OF PRIZES.

First Prize - - £1,000

**2nd Prize.—TWO-SEATER 14/28 H.P. MORRIS-
OXFORD CAR, complete and ready for the road ;
Value £300**

3rd Prize.—£144 Aeolian 'Pianola' Piano.

4th Prize.—£100.

5th Prize.—A Canteen of Community Plate; value £94 10s.

6th Prize.—The marvellous Ciné-Kodak and Kodascope; value £80.

7th Prize.—Spendid Cliftohone; value £75.

8th Prize.—£50 in Cash,

9th Prize.—£10 in Cash.

10th Prize.—£10 in Cash.

11th Prize.—£10 in Cash.

12th Prize.—£10 in Cash.

13th Prize.—£10 in Cash.

14th Prize.—Case of Sparkling Muscatel, Big-Tree Brand; value £10.

15th Prize.—Case of Sparkling Muscatel, Big-Tree Brand; value £10.

16th Prize.—Case of Sparkling Muscatel, Big-Tree Brand; value £10.

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18th Prize.—Case of Sparkling Muscatel, Big-Tree Brand; value £10.

19th Prize.—Case of Sparkling Muscatel, Big-Tree Brand; value £10.

With other Prizes still to be announced, to bring the Total Value to £2000!

N.B.—The third prize-winner will be given the option whether he will take the £100 in cash or the Pianola Piano, worth £144; in which case the fourth prize-winner will be awarded whichever is not selected. Similarly, the seventh prize-winner will be given the option of taking the £50 or the £75 Cliftohone—the eighth prize-winner taking whichever is not chosen.

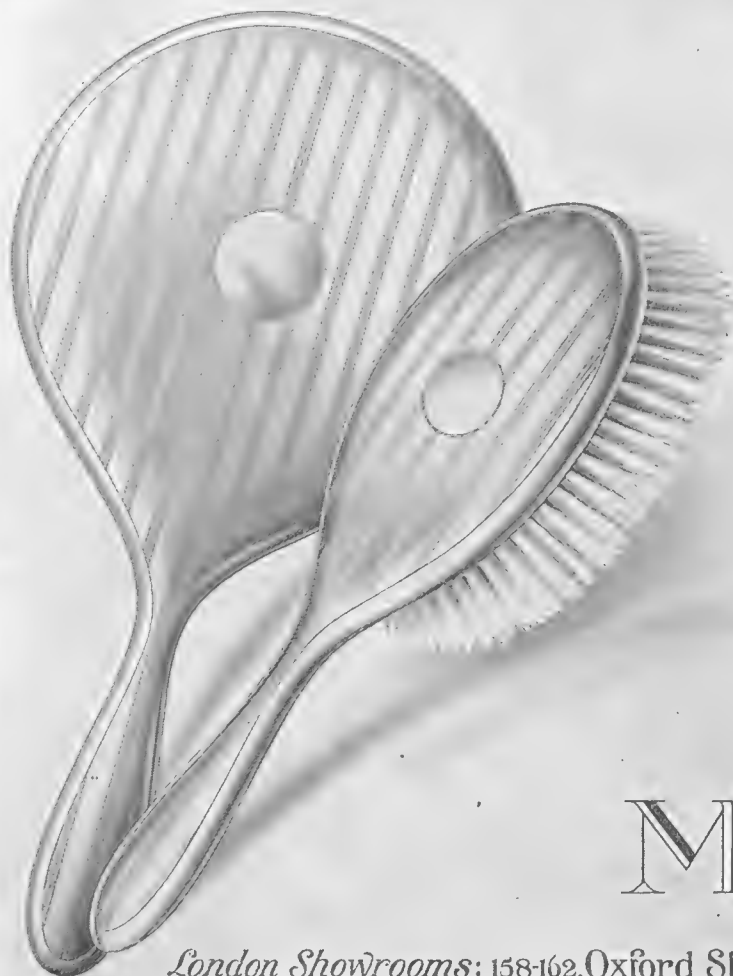
We wish again to point out that this does not complete the list of prizes which it is hoped we shall give for this unparalleled trial of skill.

Also we should like to impress upon you all the Simplicity of the present contest, as well as the fact that there is **No Entrance Fee.**

Above all, read the conditions on Pages 2 and 3 of the Cover, and remember there is no limit to the number of the solutions you may send in. All you have to do is to get your copies of *The Sketch*—as many as you please—put down your order of merit, sign the signature form, and send it all to us.

The Editor cannot enter into ANY correspondence with regard to this Competition.

N.B.—Do not fail to examine Pages 2 and 3 of the Cover of this Issue.



BY APPOINTMENT

Pre-War Values Heavy-Gauge Sterling Silver Toilet Service

Comprising: 2 Hair Brushes with fine quality bristles,
Hat and Cloth Brushes, Hand Mirror, and Comb.

ENGINE-TURNED
Set Complete

£10 : 10 : 0

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Set Complete

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Each piece is obtainable separately at the following prices:

	ENGINE-TURNED	PLAIN
Hair Brushes, each ...	£1 17 6	£1 15 0
Hand Mirror ...	3 10 0	3 0 0
Hat Brush ...	1 5 0	1 0 0
Cloth Brush ...	1 5 0	1 0 0
Comb ...	0 17 6	0 15 0

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"HIGHEST QUALITY — LOWEST PRICE"

London Showrooms: 158-162, Oxford St., W.1. 2, Queen Victoria St., E.C.4. 172, Regent St., W.1.



'Duggie' explains—

No. 4.—Future Events.

Sir Edward.—Like most backers, Stuart, I am very fond of having a flutter on future events. There is a keen enjoyment in getting on a real good tip when the horse is at a long price and seeing it gradually shorten. One of my chief reasons for wishing to make a change is that my agent never seems to lay me a fair price. He always has some excuse, and I invariably find I get a few points below market price. What are your rules for this class of business?

Duggie.—Simple as A B C, Sir Edward. Ring me up before noon any day, and I guarantee that morning's official "Sporting Life" quotation. Ring me up after noon and your commission will be executed in accordance with the official price at that afternoon's calling of the card. I never make the slightest deviation from this procedure.

Sir Edward.—But supposing your client requires to invest a large sum of money on a horse, surely you could not execute the whole commission at the same price?

Duggie.—I repeat, Sir Edward, I make no deviation from this rule, irrespective of the amount; as a matter of fact, my clients are so familiar with my methods that they seldom ask me for any

particular prices. They merely state the amounts they wish to invest, knowing they will receive my vouchers showing their commissions carried out at the full market prices.

Sir Edward.—And with regard to doubles on future events?

Duggie.—These are carried out at full multiplied odds, with no deductions whatever.

Sir Edward.—One more question, Stuart. I backed a horse each way in the Derby and naturally expected $\frac{1}{3}$ the odds for my place bet. When the voucher came along I only received $\frac{1}{4}$ the odds. Upon referring it to the agent he stated that he only laid $\frac{1}{3}$ the odds for places in handicaps. How does your rule read on this point?

Duggie.—I execute all place commissions on future events at $\frac{1}{3}$ the odds, irrespective of whether the race is a handicap or classic.

Sir Edward.—Good! Now, if I'm not taking up too much of your time, I would very much like to know whether you have any special arrangements for accepting commissions from racecourses?

"Duggie" Explains.—No. 5.—"Racecourse Commissions," in "The Sketch," June 4.

Meanwhile—WRITE TO-DAY AND OPEN A CREDIT ACCOUNT.

Douglas Stuart

New Oxford St., London. W.C.1

THE PUNCHINELLO PRINCE.

(Continued from page 429.)

of her, were no longer mournful and pleading. They blazed in sheer triumphant mischief. . . . Veronica recoiled.

"Good-bye, I must go," she said breathlessly, before she was well in at the door.

Her host laughed outright.

"Not before I have told you about our secret league, surely?"

The mention of a secret league was, of course, magic and irresistible. Veronica did not even hesitate, but sank into the deep arm-chair, cushioned in peacock greens and blues, which was the garret's one luxury.

"Franz and Bela formed a Secret League for the Preservation of my Bloom; but I found out, and demolished it at once. Beasts—I hated them! I say, you're a nobleman, aren't you?"

He nodded.

"An Archduke, perhaps?" insinuated Veronica. "Or a Prince?"

"A pirate, a criminal, and an outlaw. I kidnap young girls and hold them up to ransom. Isn't that romantic enough?"

She stretched herself in pretended indolence. There was the thrill of truth behind his light, sinister speeches—and she knew she must keep all her wits about her. "You haven't kidnapped me, I hope?"

"Beautiful, golden English girl," he mocked her, "indeed, that is exactly what I have done."

Veronica yawned. "That's a pity!"

"Why?"

"Trouble for nothing. There's no one to ransom me. I'm a stray, a waif—flotsam."

And she told him how she had expected her parents to meet her in Vienna some ten days ago, and how, unaccountably, they had lost themselves *en route*, vanished off the face of the world, leaving her stranded and almost penniless. Her tale was obviously a true one, and the hunchback recognised it as such.

"I shall have to let you go, then. You're no good to me."

"Reassuring, but not flattering," murmured the ingénue in the arm-chair.

"Business is business, *Machen-Prinzessin*. My business is to collect money."

"For yourself?"

"Is that likely?"—haughtily enough, even for a Hapsburg.

"Well, then—tell me. And I want to know, too, why the punchinello squeaked out your address?"

"An ingenious idea of mine—the mechanical decoy. I have had six dozen made, to start with—" He broke off abruptly. "You already know enough to ruin our League, and to get me hauled off to prison at any moment. I shall have to have your solemn promise, before you go, not to betray a word of it to anyone."

Veronica refused to promise, unless he promised to tell her all about the secret which underlay his mysterious actions.

He began to pace up and down the garret floor, mastered by some strong feeling which she could not as yet divine. "It's quite simple. The nobility of Austria are poor now—very poor indeed. Most of them have had to sell their treasures—miniatures, bits of porcelain and old jewellery, painted fans—graceful, exquisite trifles that have been in the family for generations, and so have come

to mean a great deal. You're a child, and persons, not things, are what you deal in for the moment; but if you have any imagination—"

His eyes questioned her anxiously, but Veronica's lids were tightly pressed together. She was seeing pictures . . . their aristocratic hands wistfully fingering their carvings and ivories, loth to let them go, aware that they must go. Pictures. . . .

And now the slants of his mobile face were mirthful and wicked as a schoolboy's. "I and my friends—we began only about five, but now we are enough to vein all Vienna—are joined together in a vow to buy back these treasures and restore them, anonymously, to their right owners. That can't be done without money. So—"

"So you kidnap girls and bring them here and hold them to ransom?" One could not tell from the non-committal gentleness of Veronica's voice what she thought of this Robin-hood like proceeding.

"English and American girls. Their relations have money to spare, usually. They may as well be made to spend it on a good charity."

"And after they've paid the ransom and got the girl back—don't they go straight to the police?"

"We extract a promise—with threats if the promise is broken. There are many of us, and we scatter. One haul would only bring in half, or less."

"All the same," Veronica prophesied, "one day, the promise won't be enough, or the threats."

He shrugged his shoulders, twisted a quizzical grin. "All the worse for me! But the risk is part of the fun."

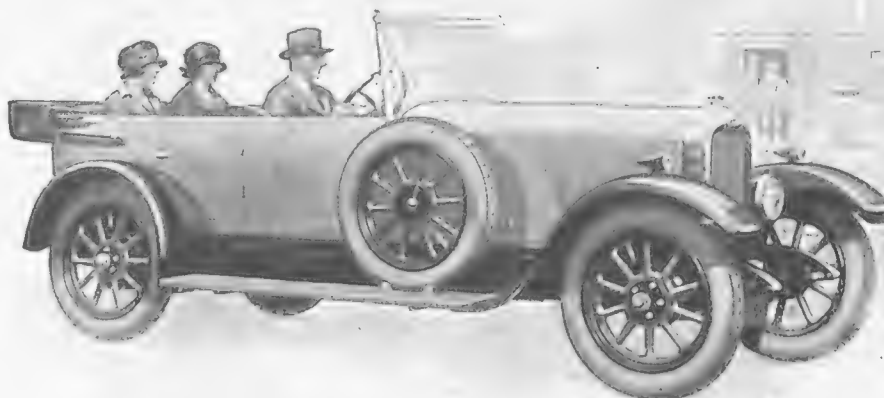
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10-20 h.p., 4 cylinder, from £280.
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brakes) from £420.

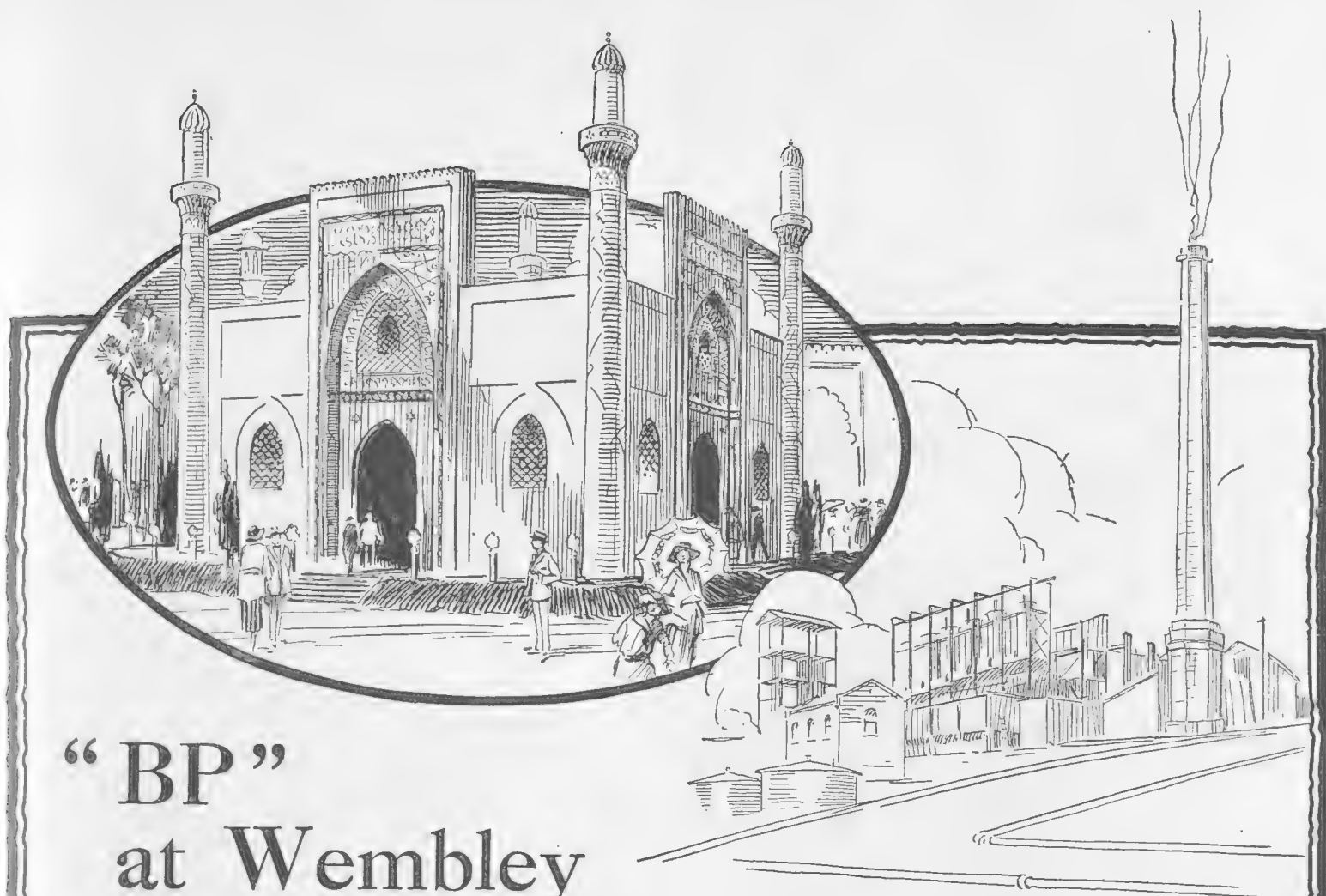
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London Showrooms: 2 & 3 Duke
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14-30 h.p., 6 cyl. (4 wheel brakes)

156-18



“BP” at Wembley

The “Khan” of the Anglo-Persian Oil Company, with its slender minarets and its blue-and-green tiled doorways, is of characteristically Persian design.

It is a reminder of the beauty and ancient splendour of the land of the Shahs.

It is, too, a reminder of the source of the crude oil which is brought to Great Britain and refined into “BP” Motor Spirit.

The exhibits have been selected to give an idea of the engineering and chemical skill and the immense business organisation engaged in the task of production, refining, and distribution.

A visit to the building depicted—situated opposite India—will give you a wider and deeper realisation of the great importance of British Petrol, not only to the British motorist, but to the Empire at large.

“**BP**”
The British Petrol

British Petroleum Co. Ltd. 22, Fenchurch St. London E.C. 3.

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ANGLO-PERSIAN OIL CO. LTD.

Continued.)

Veronica burst out, enchanted with this echo of her own sentiments. "Oh, isn't it? That's why I came here to-night!"

"The League relies for its success mainly on the indifference to danger displayed by the very young," the hunchback teased her.

"It was mostly curiosity that brought me into the trap. And gratitude for the rescuing car. And the queer thrill of getting a real address out of a punchinello doll—"

"And romantic pity for a poor misshapen punchinello Prince—perhaps?"

The colour flared into her face. She stood up.

"May I go?"

"Certainly. The door is not locked. . . . Will you kiss me once, before you go?"

Touched by the bitter humility with which he had a moment previously referred to his affliction, Veronica whispered, "A kiss . . . is nothing. Yes, if you really want me to—"

But it felt a little bit more than nothing, all the same. . . . He turned and, as if overcome by emotion, walked abruptly towards the dormer window. A jutting angle of the wall hid him from sight for a few seconds.

"Will you kiss me now, Prinzesschen?"

Incredibly, here was the old fairy-tale transformation of the hunchback to the fairy prince. Gone was the disfiguring hump, the bald forehead, the whimsical moustaches and pointed beard. A young Viennese aristocrat, straight and comely, laughing at the trick he had played on her—

"Will you kiss me now, Prinzesschen?"

"No. . . ." She fled through the door, down the three long flights of stairs, out into the Street of the Seven Stars.

THE END.

NOVEL NOTES.

THE HEAVENLY LADDER. By COMPTON MACKENZIE. (Cassell; 7s. 6d.)

The Parson's Progress has now come to its only possible end, and Mark Lidderdale, still climbing, we trust, the heavenly ladder, is left on the altar steps of that Church for which he has clearly been making all through Mr. Mackenzie's trilogy. Although the novel has a sectarian and religious interest, that does not exhaust its power to attract and hold readers. The author has moved a long way from the delicate cameo effects of his "Passionate Elopement," and the tragic yet not ungracious Bohemianism of "Carnival." But in the latter, the grim rustic element of the sensual fanatic Zachary is plainly the germ of Lidderdale's lewd and violent Cornish congregation who dealt savagely with their ritualising priest. Forbidding in places, but fascinating.

THE SHEPHERD OF THE PEOPLE.

By SIDNEY HERBERT BURCHELL. (Gay and Hancock; 7s. 6d.)

Abraham Lincoln is much in the book lists at present. Here is a novel about him. The scene is laid in Washington, and the time is the Civil War. "Uncle Abe" appears in a very amiable light as the friend of a small girl, whose acquaintance he makes in the Executive Gardens. There is a background of high politics, warring factions, virtue, villainy, and all the usual machinery of a drama staged in stirring times. Quite an agreeable story, if it is designed rather much to draw the "big tear."

LOVE US ALL. By A. NEIL LYONS. (Butterworth; 7s. 6d.)

The poet has introduced us to "profitable ghosts," and recent fiction has had a good deal to say to departed spirits who are not above returning to earth to do still embodied mortals good turns. Evidently Mr. Neil Lyons has met this sort, or has at least learned enough about them to write a story about a helpful ghost. The kindly spirit's helpfulness didn't quite come off, but no matter, the yarn is amusing. It is only one yarn in an entertaining book of short stories.

BRIGHT LIGHTS. By ROBERT ORR CHIPPENFIELD. (Hurst and Blackett; 7s. 6d.)

A tale of New York life, "Bright Lights" has a symbolic meaning, for the phrase stands for the allurements of the city. This may not be very subtle, but it is not at all inappropriate to the Great White Way at night, and all that is to be seen there, especially in the Tenderloin district. Fannie Gillespie, milliner, the heroine, was a moth around that candle, and made the city's evening diversions the chief end of her life. They were the end also, and that is where the story really begins. Who killed Fannie Gillespie? The mystery was awkward for one of Fannie's young men. How and where it landed him, the reader will discover after sundry thrills.

GEORGIAN STORIES FOR 1924. (Chapman and Hall; 7s. 6d.)

A collection of fourteen stories in various veins by various hands. Among the well-known and trusty performers appear Mrs. Belloc Lowndes, Stacey Aumonier, Algernon

[Continued overleaf.]

ASPREYS

New Bond Street LONDON

Asprey's Cocktail Tray

New pattern Shaker, with spout & handle.

Prices:

finest silver plated: Usual size: £3 2'6

large size: £3 10'0

Solid Silver: Usual size: £10 15'0

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Dull-polished Mahogany Cocktail Tray.

Fitted with two English Cut Glass Decanters, two Bitters Bottles, Cocktail Shaker, Lemon Dish, Sugar Bowl and Sifter, Ice Bowl with drainer and tongs, double measure and Six Glasses.

PRICE £14 10'0 complete.

Asprey's Own pattern Shaker.

Prices.

finest silver plated: Usual size: £2 7'6

large size: £3 10'0

Solid Silver: Usual size: £6 5'0

large size: £7 15'6

length of tray: 21 inches.

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London, W.

No. 1. Black or Tan, from 38/-

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No. 4-5. Silver or gold, also in rich brocades in all colours. Black Satin Evening Shoes from 38/-



Continued.]

Blackwood, Denis Mackail, Aldous Huxley, P. G. Wodehouse, Orlo Williams. These contribute tales now weird, now "human," now merry, now "gripping" or "strong," or merely domestic and pretty. The anthology is representative of the best popular magazine stories of the day. The very finest short-story work of these or other authors does not seem to have been chosen; but then this is a popular collection sure to be popular. And that's that. Who said Art?

"The Royal Academy Illustrated" (Walter Judd, Ltd.; 2s. 6d.) is so well known a publication that it needs no introduction, and this year, as usual, is an admirable production. The frontispiece is a reproduction of the Charles Sims portrait of the King, which has been so much discussed; and a large number of the interesting portraits exhibited this year at Burlington House are among the pictures illustrated. These include the Munnings equestrian portraits of the Duchess of Westminster, and of the Duke of Marlborough and his son, Lord Ivor Spencer-Churchill; the John portraits of Princess Antoine Bibesco, and Mr. Fleming, and many others. As for the subject-pictures and landscapes, a most excellent selection has been made from these, and includes the Rothenstein "The Princess Badroulbador," which has been purchased under the terms of the Chantrey Bequest; the much-discussed "The Wine-Pressers," by Maurice Griffenhagen, and W. Russell Flint's "The Lemnians."



NOW APPEARING AT CIRO'S: MR. BOBBY SIELLE AND MISS ANNETTE MILLS.

Mr. Bobby Sielle and Miss Annette Mills, the well-known exhibition dancers, are now appearing at Ciro's. Our photograph shows them in their clever burlesque Russian dance.

BROWNING ON BRIDGE.—L.

THOSE TOP HONOURS.

I AM not the least surprised at receiving the following in reference to an earlier article on original suit calls. The letter is typical, and ends: "Dalton says over and over again in different form: 'Aces and kings are the things to declare upon, never numerical strength.' It is the one point on which all first-class players are unanimous." I am not at all sure that my critic is correct in saying this about Dalton. I fancy he (the critic) is slightly out-of-date.

Be that as it may, I am quite willing to acknowledge that some writers still religiously hang on to the top-honour theory, and also that most players make this a hard-and-fast rule for the declaration; for all that, and with due respect, I beg to state that, in my opinion, the top honour as an absolute qualification for the declaration is all humbug, and so I repeat: "The one point really good players are agreed upon is the necessity of holding side cards, and they do not wait for both high trump honours and side cards before making an original call." If they did, they might wait all day, and then, when their time came, they probably would find themselves sitting behind a sound no-trump hand, so after all they would not bid an original suit call. Write on your tablets of memory—

(1.) There is only one original call per deal. All bids made after the first

(Continued overleaf.)



THERE is a key-word common to all the Pavilions of the British Empire Exhibition. Whatever descriptive word is applicable to them individually, they are all "Hospitable," and all may be entered without extra charge.

The Exhibition is one vast Greeting.

Canada beckons and you enter her pavilion, to the making of which went two million feet of timber and two hundred tons of metal.

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And here among a multitude of exhibits are a 3-ton nugget of silver, and great blocks of timber four feet square and twelve feet high.

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Being once displayed, doth fall that very hour"*

No doubt when Shakespeare wrote this he reflected the conditions of his time. In those careless days, nature was allowed to do its devastating worst. With the result that the fairest lady in the realm soon became faded and unlovely.

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Continued.]

- bid must be looked upon as push, or forced, calls.
- (2.) There is only one business call per deal, and that is an *original* bid of one in a major suit.
 - (3.) The strength required for an original suit call is a genuine and certain stopper in the suit named—top honours not necessary—plus at least two quick tricks in other suits. It both tricks should be in the same suit, a third highly probable trick in another suit is required.
 - (4.) An original bid in a suit must not be made on trump strength alone.

On the very day I received the above letter, I played this hand. I was A, and my opponent Y was a rare stickler for top honours in the declaration, and "could see no sense in this new-fangled idea of declaring a suit on *nothing*."

SPADES—Kn, x, x, x.
HEARTS—Q, Kn, x, x, x, x, x.
CLUBS—Q.
DIAMONDS—A.

B

SPADES—A, K, 10, 9.
HEARTS—x.
CLUBS—A, x, x.
DIAMONDS—K, Q, 9, 8, 7.

Y

Z

A

SPADES—Q, 8, 7, 6, 3.
HEARTS—A.
CLUBS—K, Kn, 10, 2.
DIAMONDS—Kn, 10, 6.

A one spade, Y two diamonds, B two hearts, Z three diamonds, A "No," Y "No," B three spades, Z "No."

And Y, thinking he was going to give me some lesson in declaring without top honours, did a double. Well, of course, I made my contract; as a fact, I made one over, but that was due to Y's stupidity, or, as he put it, to my "devilish luck."

Results, of course, prove nothing, and the lie of the cards was very convenient; but then, in all cases where you score the cards must lie well. Here my friend Y had a perfectly good one-spade call himself, and it did seem a good thing that nine tricks would not be scored against him. He was, indeed, poor fellow, quite cross about it, and blamed his unfortunate partner for holding such a dud hand. I ventured to suggest that the calling should have put him wise to the situation, but that did not soothe him. "Possibly, it being *your* call!" he said. (He was annoyed, you know.) "But it would have been more to the point if you had said that it is impossible to play bridge against an opponent who bids like a lunatic. A spade on five to the queen!" I told him not to worry, as probably he'd get me as a *partner* next time; but even that prospect did not seem to please him.

These top-honour faddists fail to see—and no amount of practical experience will teach them the error of their ways—that calling a suit just because it is topped with honours tells partner exactly nothing, except that that suit (with luck) is good for two tricks; while he who does not bother so much about the honours in the suit he names, but declares only when supplied with a couple of outside tricks, informs his partner that he can at least stop the suit, and that he can for certain pick up other tricks in other suits. He cannot, of course, give definite information as to what suits these tricks are in; but as there are only four suits in the pack, and as one has been eliminated by being made trumps, it needs no great exercise of card brain on the part of partner to make a shrewd guess at where these guaranteed quick tricks must lie.

Suppose you know that your partner is liable (as nine out of ten partners are) to declare a spade on—

SPADES—A, Q, Kn, 5, 4, 2.
—x, x.
—x, x, x.
—x, x.

and you find—

SPADES—x.
—K, Q, 10, 2.
—Kn, 10, 8, 3.
—Q, Kn, 9, 7.

what are you to do with him, whether there has been an intervening call or not? But if you know that your partner only calls a spade on something like—

SPADES—Q, Kn, 9, 8, 7.
—A, 3, 2.
—K, Q, 2.
—10, 2.

then you can fearlessly bid no-trump, and you'll be an unlucky man, or a very bad player, if you don't make a handsome score.

BRIDGE PROBLEM No. 20.

Here are three hands, and the question is, what would you do with each of them supposing your partner makes an original bid of one spade, and that there has been no intervening call? Score, love-all.

Hand No. 1—

SPADES—A, 5, 3.
—K, Kn, 6.
—Kn, 9, 8.
—A, Q, 4, 2.

Hand No. 2—

SPADES—Kn, 3.
—6, 5, 4.
—A, Kn, 10, 9, 8, 7.
—Kn, 6.

Hand No. 3—

SPADES—2.
—Q, 5, 4.
—Kn, 5, 4.
—Kn, 9, 7, 6, 5, 2.

Solutions received by next Monday will be acknowledged.



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When holing out a long putt keep your eye on some fixed point rather more than half-way between your ball and the hole and in a straight line between the two. This is a great help in getting accurate direction. Any object will do, such as a clover leaf or even a blade of grass. In practice-putting a chalk mark will be found invaluable.

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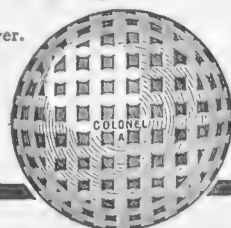
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With over fifty models it is impossible to give complete details in this announcement. It will be to your advantage to call on your local Distributor or Dealer, who will gladly supply you with full particulars as affecting the type of car in which you are interested.

You can thus enjoy the use of the car during the summer months on very economical terms in spite of the uncertainty as to future prices.



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THE WAY ROUND PARIS.

The Revue at the Marigny.

The new revue at the Marigny is just the sort of thing that most people will want to see when they come to Paris, and they will enjoy it all the more because the theatre itself—which is among the trees at the lower end of the Champs Elysées—is one of the very few which are decently ventilated in the hot weather. At various stages of its existence it has been a music-hall, and during the winter they put screens around the back of the stalls, partly to keep out the draught and partly to make the place look a bit more like a theatre. These screens have now been removed, and not only is the promenade open to a view of the stage, but there is plenty of air. One word of advice if you go, however. The Marigny, like many other of the theatres of Paris which are not absolutely new, has many seats from which hardly half of the stage can be seen. Make sure that yours are not among them.

The entertainment itself is the usual sort of thing—many scenes, many costumes (of which some are suitably décolletés, especially down the back), and a chorus of "girls," who are described as such on the programme, and evidently come from Tiller's, if the Lancashire accent of their few words of French may be taken as a guide. The short, stocky, and agile Georges Milton is perhaps the best thing in the show, especially when he is executing his very comic and very neat dancing. There is also, however, a very acrobatic pair of Russian dancers, Wronska and Alperoff, who are much admired; and a pleasant little lady called Loulou Hegoburu, who is very French in spite of her name—perhaps she was baptised with a view to the advertising value of the unusual—and is

evidently advancing towards the position of a four-foot star, like Maud Loty. She sings and dances with great finish and neatness. Also there is Spinnelly, who would be delicious if she would only do simple things. Unfortunately, she has had several sketches written round her which not only give the annoying impression of setting out to make her appear very important, but are not in the least funny in themselves. However, no doubt all that will be changed.

A New Play by the Author of "Bluebeard's Eighth Wife."

Another play which you will want to go and see is Alfred Savoir's new piece at a new theatre, the Avenue, which is in the Rue du Colisée, off the Champs Elysées, and is another expression of the tendency of fashionable Paris, like all other European capitals, to move towards the West End. The play is called "La Grande Duchesse et le Garçon d'Etage," and it is, of course, written by the author of "Bluebeard's Eighth Wife." It is about a Russian great lady in exile, who falls in love with the waiter of her floor at a holiday hotel. She has a romantic imagination, however, and her love disappears when she finds that the waiter is really the son of a rich hotel proprietor. Of course, the lovers make it up in the end, when the Grand Duchess has pawned the last of the jewels which she brought out of Russia, and is reduced to running a concert party.

A Racing Dispute.

The row over the first race at Le Tremblay the other day, which resulted in the crowd smashing the starting-gate and a few chairs, and the meeting being cancelled, very nearly led to a case in the courts of law. It all arose out of three jockeys refusing to

accept the starter's decision and deliberately remaining at the post. One of them has been suspended, but several backers have been thinking of taking action to have their stakes returned, for the *pari-mutuel* is, of course, an official organisation. They have been advised, however, that they would have no chance of winning, for the Société des Courses could take shelter under the very exceptional conditions which the law allows to attach to betting transactions.

A Political Play to Come.

The elections, which have expressed the opinion of Frenchmen much more than Parisians, are likely at least to produce one amusing result, and that is a play on the subject by Yves Mirande. He was a candidate in one of the Paris constituencies, as a member of the list formed by a wealthy dealer in antiquities, M. Jonas, who is said to have spent two million francs on his attempt to enter the Chamber—this works out, by the way, at about 150 francs for each vote that he obtained, and he did not get in, of course. In Mirande's case, such money as he spent himself may almost be regarded as in the nature of an investment, for it gave him an insight into a department of life which he ought to be able to put to very good farcical uses.

A Popular Spanish Painter.

The Spanish painter, Federico Beltran y Masses—a good name, isn't it?—has just opened a new show of his portraits in the Place Vendôme. The private view was chiefly interesting because most of the originals could be found standing in front of the artist's versions of them. The wife of Max Dearly, with her husband, the dramatic and art critic, Gaston de Pawlowski;

(Continued overleaf.)

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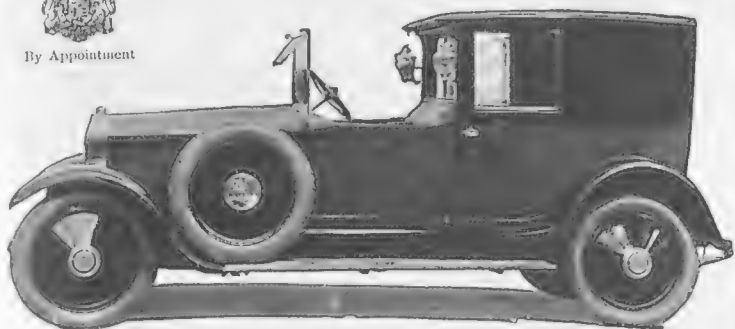
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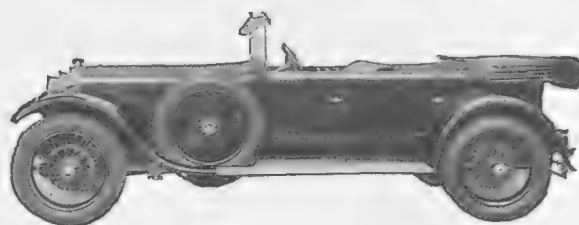
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H. Mossac Buist.

"Illustrated Sporting & Dramatic News," March 29.

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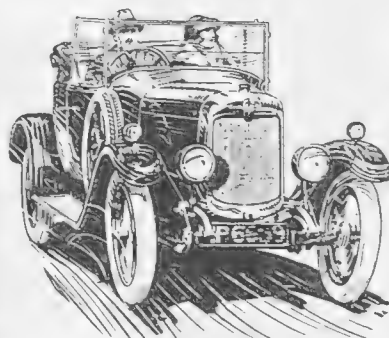
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(Continued).

and the Princesse de Faucigny-Cystria—another good name—were all there, to let you see whether the painter had caught the likeness. I think they were a good advertisement for his skill.

A Screen Drama at the Opéra.

I hear that Henri Duvernois and Charles Méré have written a new play in three acts around the work of another Spaniard, Blasco Ibañez. It is the novel about bull-fighters, which has already been made into a play in London. You will remember Matheson Lang appearing in it. The title then was "Blood and Sand." I understand that it was after seeing the film derived from the novel that it occurred to the two French authors to make a play of it. Another film, which is to be taken on the mediæval ramparts of Carcassone and is to deal with the historic period of Charles the Bold, is, I learn, to have the exceptional honour of being shown at the Opéra. The Ministry of Fine Arts has taken a direct interest in the film as expressing French national and historical propaganda, and it is this official pressure which has induced M. Rouché to admit it into the building sacred to musical art. He has insisted, however, that the accompanying music shall be written by an Academician; but it remains to be seen whether it will be any the better for that.

A Romantic Story—and Historic Pearls.

There is a romantic story going round Paris that there is a fabulously wealthy Indian Prince who has forsaken all the state and glories of the East to come and settle down as a private citizen in Paris. He is also said to be looking for a young lady to share his new life. He has something of the Haroun-al-Raschid spirit in him, however, and he is reported at present to be spending his days in the humble employment of a grocer's assistant. It all

sounds very wonderful; but lots of young women in Paris believe it, and they are inspired by all sorts of vague hopes whenever they go to buy a pound of sugar.

If you want a fine pearl necklace, I can tell you where to get it. No, this is not an advertisement. On June 16 the French Government will sell the splendid string of pearls which used to belong to Mme. Thiers, the wife of the statesman. When she died, her sister presented it to the Louvre; but the Government has very rightly decided that, as its value is purely intrinsic and has no connection with art or history, it is much more to the national interest to sell it and buy other things with the money. Besides, pearls, if they are to remain in good condition, must be worn, so there is every reason for getting rid of them. BOULEVARDIER.

AT THE SIGN OF THE CINEMA.

BY MICHAEL ORME.

THE LOVE BANDIT." (RELEASED MAY 26.)

The title of this Charles Blaney production conjures up visions of rosebuds and cupids. Put not your trust in titles! It is, on the contrary, an extremely full-blooded melodrama, a thing of fisticuffs, floods and sensations à l'Américaine. But the timber trade, which supplies the spring-board for strife and enmity, is a change from the usual gold or cattle greed. The hero is a timber-owner whose priority of place on the river is a thorn in the flesh of his rival and neighbours. The rough but romantic Jim saves the daughter of one of New York's exclusive families from a nasty damp death in the rapids. When the pendulum of Fate swings Jim into wealth and the girl into poverty, she and her brother are forced to accept positions in Jim's office. The boy steals—the girl marries Jim to save her brother, and believes that she despises her husband.

Jim comes to believe it, too. Hence the lumber-camp once more for the unsuccessful husband, and loneliness for the girl. Of course, she follows him, and, equally of course, he wins her, by sheer force of sinew, after a lot of dirty work by the villain. I have ceased to hope that the American film of the adventure order will or can end in anything but a man-fight; but I found myself interested in this yarn, concerned about the fate of muscular, forthright Jim and his aristocratic wife; yes, even thrilled by the plight of the latter and her rescue in the racing river by another woman. To interest, to concern, and to thrill is the aim of every right-minded melodrama, therefore I can recommend "The Love Bandit." It is most realistically produced and admirably played by Doris Kenyon as the girl and Victor Sutherland as the hero. The activities of the lumber camp, the tree-felling and log-floating of the timber trade add to the interest of a good tale from the big woods.

I can well imagine that the changes necessitated—or thought to be necessitated—by the exigencies of the screen in play or novel must often be harrowing to the souls of the authors. As a case in point, Sir Hall Caine has written regarding "The Eternal City" (which I found disappointing as a film) that "he had nothing whatever to do with the story as it appears in the film." He feels that, in fairness to him, it should be clearly pointed out that the scenario was prepared by his permission, but not with his collaboration. He regrets, as I did, that the changes have touched not only details of the story, but the spirit and motive of the work. Though I feel sure that not one amongst Sir Hall Caine's many admirers could assume for a moment that he himself would lay hands of violence on any of his works, I am only too glad to clear up a point which was apparently left indefinite in my notice.



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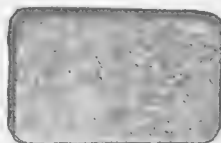
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New Natural Baths at Buxton.

It is a matter for universal congratulation that Buxton has just perfected some magnificent new natural baths, fitted with every modern improvement and luxury. They were recently opened by Sir Humphry D. Rolleston, the President of the Royal College of Physicians, assisted by the Duke of Devonshire. The new building adjoins the famous Crescent, with which every devotee of Buxton is familiar. The wide entrance-hall opens into a quiet lounge panelled in oak, where it is evident that comfort has been studied with the most minute care.

The Baths and Swimming Pools.

The baths themselves are perfect, with their invigorating, health-giving qualities allied to artistic surroundings. The lofty men's bathing-pool is fed with natural radium-impregnated waters bubbling through holes in the marble floor, and all round runs a network of white corridors, down which are many little cubicles, where a sufferer may take his cure privately. Some are fed with the same bubbling water from the springs, and others are fitted with special peat baths and warm douches. The ladies' bathing-pool is worthy of description by the brush of a painter rather than a pen, for the sun streams in gallantly all day, lighting up the spacious white hall, and the white marble gleaming through the translucent water. Round here, too, are tiny cubicles, where semi-invalids may undergo

special forms of treatment based on the potency of the natural mineral water. It is hardly necessary to add that a highly trained and experienced staff is always in attendance.



SIR HUMPHRY D. ROLLESTON (PRESIDENT OF THE ROYAL COLLEGE OF PHYSICIANS) AND THE DUKE OF DEVONSHIRE, PRECEDED BY THE MAYOR AND THE TOWN CLERK, ON THEIR WAY TO THE OPENING OF THE NEW NATURAL BATHS AT BUXTON.

Buxton in Queen Elizabeth's Reign.

In the reign of Queen Elizabeth, Buxton was a favourite resort of the most distinguished men of the

day, and it is well known that Mary Queen of Scots was a constant visitor for the cure of rheumatism. Indeed, the poor flocked there in such numbers that they became a serious burden to the inhabitants, who in self-defence formed "The Treasury of the Bath" for their relief. This "Treasury" has gradually developed into the Devonshire Hospital, "the largest hospital for rheumatic diseases in the world," and a haven to sufferers all over England. But even before Queen Elizabeth's time the potency of Buxton's natural mineral waters was known, for a Roman Bath was discovered in 1781, when the foundations of the Crescent were laid.

Modern Improvements.

Since that date Buxton has progressed steadily, and years of study and experiments have culminated in these wonderful new baths, which everyone may enjoy as a pleasure as well as a cure. The undercurrent douche and the Buxton system of douche massage are two of the latest improvements. Buxton must by no means, however, be regarded as a place renowned only for its waters; on the contrary, it has many other attractions in addition. The surrounding scenery is some of the most picturesque in England, the moors and dales of the Pennines. In the Gardens there is an orchestra in the Pavilion, and open-air concerts; while tennis courts and croquet lawns are innumerable. The ardent golfer will rejoice to hear that a new eighteen-hole course is now being constructed to replace the present nine-hole course at Burbage, which will, however, remain open until the completion of the new one.



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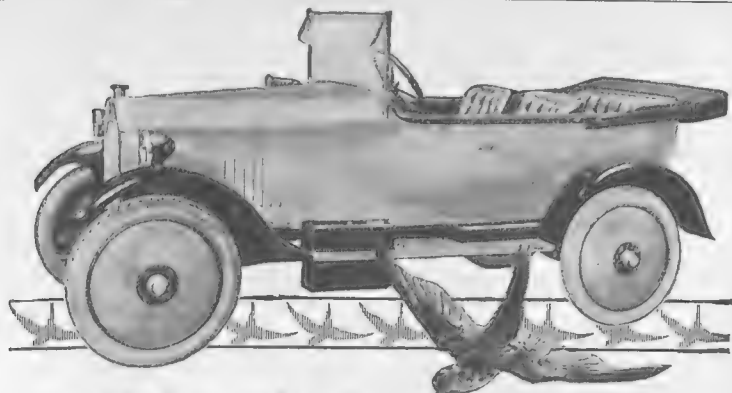
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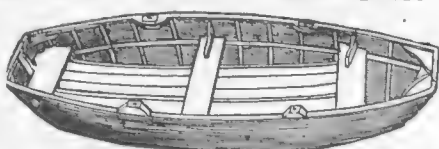
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CITY NOTES.

OUR STROLLER IN THROGMORTON STREET.

"THAT boy is whistling an out-of-date tune," said Our Stroller, as he watched the lad steer a bicycle's perilous path through Throgmorton Street. "I Want Some Money," isn't it?" replied his broker. "The air may be old, but—"

"Age cannot stale, nor custom wither, its infinite appropriateness," misquoted the man to whom they were talking. "That chant will still be sung when you and I have retired into our allotment."

"You mean the allotment that we shall have to take up, and not be able to sell for cash?" The other nodded. "Well, I put a hundred pounds on one side, at the beginning of this year, for staggering; and, so far, I am a bit up on balance."

"That's all very well if you live in London. Too often, the man in the country hardly stands a chance."

"But even in a popular new issue, subscriptions are usually accepted from the provinces on the day following that on which the lists close for London."

"I suppose the issuing houses do the best they can, but it always seems to me that the Londoner receives preferential treatment."

"It may appear so at times," said the broker. "Yet, when a new issue list is closed in London at, say, ten o'clock in the morning, the country can go on sending applications all day, and these are duly considered."

The Stroller turned to him. "There ought to be scope for a partnership," he suggested. "You watch new issues here: if the lists close so sharply as to make it obvious that the stock is cheap, you drop

me a wire and I will send in half-a-dozen applications from my end."

"That's done already by some people," the broker assured him. "But there's no reason why we shouldn't follow suit."

Several other men were listening with a good deal of interest.

"Wouldn't that constitute a partnership with an outsider, and so run up against Stock Exchange Rules?" the broker was asked. "It's a joint account, anyway."

"It would not be registered," replied the broker drily.

"What is the object of the Stock Exchange refusal to allow a member to enter into an outside partnership?"

"It's done with a view to enabling the Committee to maintain a closer supervision over a member's affairs than would be the case if one or more partners were not subject to Stock Exchange control."

"Sounds arbitrary."

"Works well in practice, all the same."

"I'm glad you made me sell my Vickers," said Our Stroller, changing the subject. "Ought I to buy them back, do you think?"

"Shouldn't do it for myself," his broker answered. "You do what you like, of course, but I think you'll be better off with something more safe."

"Not British Controlled, I suppose?"

"Heavens, no! Awfully hot stuff. Shouldn't touch them with a barge-pole, if I were you."

"They look like going better."

"It's possible they may. But they're too hectic for me. And I'm a bit of a gambler myself."

"Stick to Industrials, and save your money."

"I see the British Automatic is paying a shilling interim dividend at the end of the month. Good concern, that."

"Can't see my way in Tea," Our Stroller complained. "I made money out of Doom Doomas, and would like to get back into the market if I saw a chance."

"Pandan Java isn't bad. Fairly new thing, you know; but it paid 2½ per cent. interim dividend, and ought to make it 7½ or 10 for the year."

"There's something interesting on foot in Brazilian Warrants again. I heard rumours of a coming cotton subsidiary."

"It's on the cards," agreed a bystander.

"The Chairman hinted at cotton developments; there has been a lot of quiet buying of the shares round about eight-and-nine-pence."

"When are Sudan Plantations going to get another move on, do you think?"

"As soon as speculation wakes up. To put away and forget, Sudans are a topping buy."

"Too topping; shares that cost 7½ are caviare to me. I'm obliged to gamble in low-priced things. Russian Tobacco, for example."

"Lots of people are talking about them: are the shares any good? One-pounders, are they?"

"M. As for being 'any good,' they are a gamble, and an out-and-outer. Market might dry up all of a sudden—that's the trouble. *Après moi le déluge* sort of thing."

"A contradiction in terms," commented Our Stroller. "How can a market dry up in a deluge?"

"Oh, quite easily. Because of the liquidation, of course," was the unconvincing answer.

The Stock Exchange men appeared perfectly satisfied, and Our Stroller went off wondering whether he knew as much about House phraseology as he had given himself credit for previously.

Friday, May 23, 1924.

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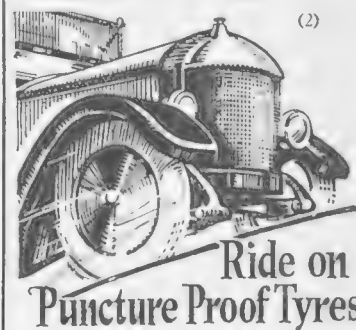
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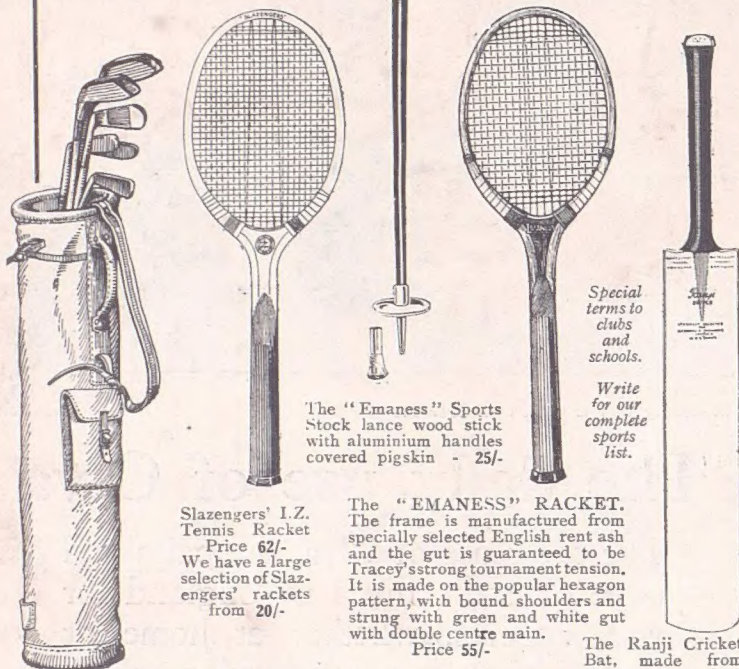
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